

The Mr. and Mrs. Edward Carter Collection of Dutch Paintings



LACMA

Collections

Hendrick Avercamp
Gerrit Adriaensz. Berckheyde
Anthonie van Borssom
Ambrosius Bosschaert the Elder
Jan Dirksz. Both
Dirck de Bray
Jan van de Cappelle
Pieter Claesz.
Adriaen Coorte
Aelbert Cuyp
Jan van Goyen
Willem Claesz. Heda
Jan van der Heyden
Meindert Hobbema
Jan van Huysum
Willem Kalf
Philips Koninck
Aert van der Neer
Clara Peeters
Jan Porcellis
Frans Post
Adam Pynacker
Jacob Isaacksz. van Ruisdael
 and Nicolaes Pietersz. Berchem
Jacob Isaacksz. van Ruisdael
Salomon van Ruysdael
Pieter Jansz. Saenredam
Adriaen van de Velde
Esaias van de Velde
Willem van de Velde the Younger
Willem van de Velde the Younger
 and workshop
Simon de Vlieger
Emanuel de Witte

The Mr. and Mrs. Edward Carter Collection of Dutch Paintings

By Amy L. Walsh

Technical Reports by Joseph Fronek
Infrared Reflectography Analysis by Elma O'Donoghue

Edited by Leah Lehmbeck

Los Angeles County Museum of Art

**The Mr. and Mrs. Edward Carter Collection
of Dutch Paintings**

Published by the Los Angeles County Museum of Art
5905 Wilshire Boulevard
Los Angeles, California 90036
(323) 857-6000
www.lacma.org/publications

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Museum of Art

For LACMA

PUBLISHER Lisa Gabrielle Mark
EDITOR Kathleen Luhrs with Marjorie Schwartz
RIGHTS AND REPRODUCTIONS Carly Ann Rustebakke
and Piper Severance
DESIGNERS Lorraine Wild and Xiaoqing Wang,
with Tommy Huang, Green Dragon Office
PHOTOGRAPHY Peter Brenner, Steve Oliver,
and Jonathan Urban
CONSERVATION PHOTOGRAPHY Yosi Pozeilov
PROOFREADER Fronia W. Simpson

This book is typeset in Lexicon Noz

COVER

**Ambrosius Bosschaert the Elder,
Bouquet of Flowers on a Ledge, 1619**
(detail, cat. no. 4). Oil on copper,
11 × 9 1/16 in. (27.9 × 23 cm).
Gift of Mr. and Mrs. Edward W. Carter
(M.2003.108.7)

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**Peter Jansz. Saenredam, *Interior
of the Sint-Mariakerk, Utrecht*, 1651**
(detail, cat. no. 29). Oil on wood,
19 1/8 × 14 1/8 in. (48.6 × 35.9 cm).
Gift of Mr. and Mrs. Edward W. Carter
(M.2003.108.2)

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**Clara Peeters, *Still Life with Cheeses,
Artichoke, and Cherries*, 1615**
(detail, cat. no. 21). Oil on wood,
13 1/8 × 18 3/8 in. (33.3 × 46.7 cm).
Gift of Mr. and Mrs. Edward W. Carter
(M.2003.108.8)

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**Willem Kalf, *Still Life with a Porcelain
Vase, Silver-gilt Ewer, and Glasses*,
ca. 1643 (detail, cat. no. 18).
Oil on canvas, 21 7/8 × 17 3/8 in.
(55.6 × 44.1 cm). Gift of Mr. and Mrs.
Edward W. Carter (M.2009.106.22)**

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A major force in driving the independent formation of the Los Angeles County Museum of Art (LACMA) in 1965 and the first president of its board of directors, Edward William Carter was also a deeply sensitive connoisseur. His interest in collecting seventeenth-century Dutch landscapes and still lifes of extraordinarily high quality resulted in a superb selection of quiet masterworks, largely unmatched in private hands. Together with his wife, Hannah, who was equally supportive of the museum, its goals, and its service to the public, he gifted the extraordinary collection they had assembled to LACMA in 2009.

Published on the tenth anniversary of the Carters' historic gift, this catalogue offers new scholarship, supported by technical discoveries made by our conservation team, in celebration of an important group of European paintings from our encyclopedic collections. It is with great enthusiasm that we present this catalogue as part of our initiative to publish significant scholarly content about our permanent collection and to make it available online, easily accessible to scholars, connoisseurs, students, and the general public. It joins a catalogue of highlights from our South and Southeast Asian collection and our three-volume *Gifts of European Art from The Ahmanson Foundation*.

The thirty-six paintings that make up the Mr. and Mrs. Edward William Carter collection comprise some of the best examples of seventeenth-century Dutch painting in the United States. Whether it is Hendrick Avercamp's festive scene of skaters on a frozen canal, Clara Peeters's exquisite still life, or Pieter Jansz. Saenredam's meditative interior of the Sint-Mariakerk in Utrecht, the paintings in the Carter collection also offer a personal reflection of the collectors and their tastes. The catalogue is a deep, scholarly consideration of an extraordinary group of paintings from the history of art and a marker of the importance of the public that both institution and donors have long committed to serve.

Michael Govan

CEO and Wallis Annenberg Director, Los Angeles County Museum of Art

This book celebrates Edward and Hannah Carter, who during the late twentieth century assembled one of the most admired and refined private collections of seventeenth-century Dutch paintings. The Carters' decision in the late 1960s to bequeath their collection to the Los Angeles County Museum of Art attests to their strong dedication to the museum they helped found and to Los Angeles and future generations of museum visitors. For their commitment and generosity, we are tremendously grateful.

I first met Mr. and Mrs. Carter when I was a young graduate student working in the Department of European Paintings at the Metropolitan Museum of Art, New York. Handsome and elegant, they had just returned from Europe with a painting they were placing on temporary loan to the museum. Little did I know then that I would eventually move to Los Angeles, where many times I enjoyed the hospitality of the Carters, who warmly welcomed me and visiting scholars, collectors, and students into their home. It was my good fortune to be curator of European paintings at LACMA when their collection came to the museum. It has been a great honor and personal delight to write about the collection for a new catalogue to appear almost forty years after the publication of *The Mirror of Nature*, by my mentor, John Walsh, and Cynthia Schneider. That catalogue accompanied the enthusiastically reviewed exhibition of the Carter collection that traveled from LACMA to the Museum of Fine Arts, Boston and the Metropolitan Museum of Art.

Many people and institutions have provided support and assistance in the completion of this book as it morphed through different formats to its final form. My thanks go first to the extended family of Hannah and Edward Carter, for their loving concern and interest in the collection, the donation of which they supported: Edward Carter's children, William B. Carter and Ulla; and the late Ann Carter Huneke; and Hannah Carter's children, Hannah "Haydi" C. Sowerwine and David; James E. Caldwell, Jr., and Philipa; Julie C. Tave and Alain; Anne Caldwell; and Jonathan Caldwell and Christine.

Initial funding for cataloguing the northern European paintings at LACMA was provided by a generous publication grant by the Getty Grant Program (now known as the Getty Foundation). The gift of the Carter collection prompted the decision to jettison the first idea—one book for all European paintings—and to divide the entries between separate publications, one for the Carter collection and one for the Ahmanson collection. An important addition to the Getty grant came from the Netherlands American Foundation. For his nomination for this grant I thank Matthew Le Clerc, the drawings collector and descendant of Haarlem burghers portrayed by Frans Hals. Stephanie Dyas and other members of the Development Department helped to secure and administer the grants.

At LACMA I am grateful for the support of Michael Govan, CEO and Wallis Annenberg Director; Nancy Thomas, Deputy Director of Art Administration and Collections, who oversaw the original project; and Leah Lehmbeck, Curator and Department Head, European Painting and Sculpture, and American Art, who managed the final stages of publication.

My greatest gratitude goes to my former colleagues in the Department of European Painting and Sculpture, especially J. Patrice Marandel, Curator Emeritus, for his confidence and support over many years and projects. His broad knowledge, experience, and connections are matched only by his great skills as a chef and host. It is a true privilege to have been his colleague and to be his friend. A very important part of the success of the Department of European Painting and Sculpture is due to Melissa Pope, Senior Curatorial Administrator. Smart, incredibly well organized, and great fun, Melissa took on many of the administrative

needs of this project, including coordinating the movement of paintings within the museum and for loans. Diva Zumaya, Annenberg Fellow, Department of European Painting and Sculpture, has provided excellent support in the final stages of the project.

For her attention to detail and her patience, I am enormously grateful to Kathleen Luhrs, who applied her years of experience editing catalogues for the Metropolitan Museum of Art and Morgan Library & Museum to the curatorial entries and often complicated conservation entries in this book. Our proofreader, Fronia W. Simpson, applied her exceptional skills to the final phase of this multiyear project to assure consistency throughout. Lisa Mark, Head of Publications at LACMA, and her staff have skillfully seen the book through to publication with the excellent help of Piper Severance. Carly Ann Rustebakke did a Herculean task of tracking down and securing the rights and images for the many related works. Peter Brenner and Steve Oliver in Photo Services provided beautiful new digital photography of the paintings in the Carter collection.

The focused character of the Carter collection provided an opportunity to study the technical aspects of the paintings with Joseph Fronek, Senior Conservator of Paintings, Elma O'Donoghue, Conservator of Paintings, and former Conservation Scientists Charlotte Eng and the late Frank Preusser. Elma invented a clever camera stand to capture the infrared reflectography (IRR) images of paintings that Yosi Poseilov, Senior Photographer, Conservation, skillfully “wove” together into composite images. Other members of the Conservation Department, especially Virginia Rasmussen, Conservator, Paintings, and Silviu Boariu, Associate Conservator, Objects, added support and valuable input. Mark Gilberg, former Head of Conservation, oversaw the project, and Christel Quinn provided administrative support. Paul McKinney and Mario Lopez, under the direction of retired Head of Preparation, Jeff Haskin, facilitated the movement of the paintings between the galleries, conservation studio, and photo studio. My thanks to everyone for making the collaborative experience so rewarding, both intellectually and personally.

Research was greatly facilitated by the resources and people at numerous libraries. At LACMA, where The Ahmanson Foundation has for many years generously supported the library's acquisition of books, catalogues, and journals on European paintings and sculpture, making it a remarkably strong resource, I was aided by the cheerful and efficient assistance of the staff, especially Doug Cordel and Kristi Yuzuki, and former Program Specialist Tracy Kerr.

I also greatly benefited from the rich resources of the Getty Research Institute (GRI). The collection of rare and recently published books, journals, sale and exhibition catalogues, and dealer archives, including those of Thos. Agnew, G. Cramer, Schaefer Galleries, Knoedler, and Duveen, and the extensive Collectors Files, were incredibly valuable. The staff of the GRI is without exception skilled, knowledgeable, and helpful. I am particularly grateful to the circulations staff, the staff of the Special Collections Reading Room, Provenance and History of Collecting, and the reference librarians, who have cheerfully provided guidance and assistance. Burton Fredericksen, retired Head of Provenance and History of Collecting, who planted the seed of what became the GRI and introduced the databases of sales, inventories, and public collections, deserves special recognition for his contributions to the resources of the GRI that have provided such a wealth of documentation for my research and that of others.

Farther afield, I am grateful for the resources and staff of the Frick Art Reference Library, Avery Library and Special Collections of Columbia University, Watson Library and the Museum Archives of the Metropolitan Museum of Art, the Koninklijke Bibliotheek, The Hague, the Nationaal Archief, The Hague, and especially the RKD–Nederlands Instituut voor

Kunstgeschiedenis, The Hague, where over the years I have enjoyed the friendship and benefited from the knowledge of many colleagues, past and present, including Sabine Craft-Giepmans, Charles Dumas, Michiel Franken, Marijke de Kinkelder, Suzanne Laemers, Fred Meijers, and Laurens Schoemaker.

Many colleagues, scholars, dealers, students, docents, and visitors old and young have contributed to my knowledge through their publications, lectures, conversations, and insights. On more than one occasion I have been humbled by the observations of a child. There is, I have learned, much to know and always new ways of understanding the art of the past from different perspectives.

I am grateful to all those who have inspired and informed me, including George Abrams, Gail Aronow, Katharine Baetjer, David Bomford, Christopher Brown, Edwin Buijsen, Quentin Buvelot, Fiona Carlin, Alan Chong, Elisabeth Donaghue, Frederik J. Duparc, Charles Dumas, Claudia Einecke, Paul Fields, Jeroen Giltaij, Emilie Gordenker, Liesbeth M. Helmus, Mark Henderson, Catherine Hess, Derek Johns, Casie Kesterson, the late Roz Leader, Matthew Le Clerc, Ad Leerintveld, the late Walter Liedtke, Bob Ling, Sally McKay, Norbert Middlekoop, David Miller, James Mitchell, Tom van der Molen, Rose-Marie and Eijk van Otterloo, Sander Parlberg, Ruud Priem, Peter Roeloffs, the late Mary Jane Rothe, Laurens Schoemaker, Gary Schwartz, Jan Six, Leonore van Sloten, Eric Jan Sluiter, Nicolette Sluiter-Seijfert, Anthony Speelman, Elisabeth Spits, Adriane van Suchtelen, Peter Sutton, Carol Togneri, Jane Turner, Diana Veach, Gerdien Verschoor, Christiaan Vogelaar, John Walsh, Arthur Wheelock, Lois White, Jeannine Wiest, John Willenbecher, Gloria Williams, and Ann Woollett.

In addition to sharing professional correspondence and conversation, I have had the great pleasure of becoming friends with many of my colleagues, with whom I have shared meals and wonderful times. Among them are a special group who have welcomed me as a guest in their homes, given me a room and shared meals and their beloved cats with me. For their warm hospitality and kindness making me feel at home so many miles away from California, with a grateful heart I thank Norbert Middelkoop and Leonore van Sloten, and the notorious Lulu; Eric Jan and Nicolette Sluiter, and the late Mievis and Sophiekje; Gary and Loekie Schwartz and their chickens; and Cynthia van Bogendorp-Ruprath, her dogs, and now grown children Eric Jan and Caroline. On various research trips and related events in Boston and New York, I have had the pleasure of staying with old friends Margaret McNally and Jonathan Wacks in both Cambridge and New York; Amy Golahny in her family home in Boston; and Margaret Lawson in an apartment with a glorious view of the Hudson River. Thank you all for the warm beds and meals, but especially for your friendship and good cheer.

Finally, but by no means least, I thank my family for their contributions to the success and completion of this book. My sister and brother-in-law, Jane Walsh-Brown and Jim Brown, incredibly accomplished in their own fields, are an inspiration both professionally and personally and always a joy to be with. To my daughter, Kate, who as a child once accompanied me and Edwin Buijsen to the Carters' house and is now a very successful professional, thank you for your loving support and patience. I never cease to be impressed by your wise insights into paintings and people. Most of all, I am grateful to you for including me so fully in the lives of your family, your wonderful, clever husband, Peter, and sons, Alexander and Theodore Scudese. Not to be forgotten, I acknowledge the important part played by my cats, Sebastian and the late Stella, who are ever present, sitting on my notes and keypad.

This book is dedicated to Mr. and Mrs. Carter and their many contributions to LACMA, Los Angeles, and the State of California. May their example inspire future generations.

Amy L. Walsh



P. Saen

An Unerring Eye

Amy L. Walsh

Envisioned from its inception as a gift to the Los Angeles County Museum of Art (LACMA), the collection of thirty-six seventeenth-century Dutch paintings assembled by Mr. and Mrs. Edward William Carter over a period of approximately twenty-five years came to the museum in 2009 following the death of Hannah Carter. The landscapes, still lifes, seascapes, cityscapes, and church interiors that are the focus of the collection are widely praised for their exceptional quality and condition. The gift stands as a memorial to an astute businessman and dedicated civic leader who made a unique contribution to the economic, cultural, and educational development of Los Angeles, and especially to the museum he helped build and led as the first president of its board of trustees.

Edward Carter was born in Cumberland, Maryland, in 1911 and at the age of nine moved to Los Angeles with his mother and sister following the death of his father. He held his first job, as a printer's apprentice, when he was ten. While earning high grades at Hollywood High School and then at the University of California at Los Angeles, Carter worked in the tailoring room of Sherwood's, a men's clothing store on Wilshire Boulevard, and later as a salesman, having learned, he said, "it was the salesmen who made the most money." Working only part time, he became Sherwood's most successful salesman, responsible for no less than 25 percent of sales. Carter graduated from UCLA in 1932 with a degree in philosophy and economics. He continued to work at Sherwood's for the next few years to support his young family (his wife Christine Dailey Carter and the first of two children) and save enough to go to business school. At Harvard Business School he earned top honors and a scholarship in his first year. Graduating first in his class in 1937, he was offered a position there as professor of retailing. He chose instead to return to Los Angeles, where he went to work for the May Company department store as a merchandising manager. In 1946 he accepted an offer to join the Broadway department store, which awarded him profit sharing and stock options. Only a year later, at age thirty-five, he was named Broadway's chief executive officer. Carter revolutionized the department store industry by modernizing the company's stores and moving them into the suburbs. One of the first to see the potential of shopping malls and stores located in the expanding suburban neighborhoods, he used the map of Los Angeles's proposed freeway system to determine where to locate new stores.

In 1950, with Carter's leadership, the Broadway merged with Hale Brothers Stores, a San Francisco-based retail chain, becoming Broadway-Hale. By 1959, through mergers and acquisitions, the company had grown from three stores with aggregate sales of about \$30 million to fifteen stores with sales approximating \$175 million. In 1972, when Carter became chairman of Broadway-Hale after making Philip M. Hawley chief executive, the company operated fifty-four department stores under multiple names, including the Broadway, Emporium, Capwell's, and Weinstock's in California, Arizona, and Nevada; Bergdorf

Goodman in New York; Neiman Marcus; Waldenbooks; and Sunset House, a mail order business. In 1975 the corporation, renamed Carter, Hawley, Hale, acquired 20 percent of the House of Fraser, which operated the famous London retailer Harrod's as well as its affiliates throughout Great Britain and the Continent.

By 1950, the year he successfully merged the Broadway with Hale Brothers, Carter, not yet forty but already a millionaire, took on new challenges as a civic leader in cultural and educational affairs, as well as in business. Carter said he visited museums as a youth because he wanted to, but he credited Harry C. James, leader of a local boys' club, with introducing him at the age of ten to the symphony and opera. A member of the board of the Southern California Symphony Association, sponsor of the Los Angeles Philharmonic Orchestra since 1947, Carter became the symphony's vice president in 1950 and its president in 1955. He would also serve as a member and president of the board of the Los Angeles Opera, a trustee of Occidental College and Stanford University, and a board member of numerous businesses and other cultural and educational institutions. In 1952 Governor Earl Warren appointed Carter a regent of the University of California, a post he held for thirty-six years, including during the turbulent 1960s, when he served as president of the Board of Regents.

Edward Carter began collecting paintings modestly and without any clear idea of building a collection. Prentiss Hale (1910–1996), president of Hale Brothers and Carter's business partner who lived in San Francisco, introduced him to the New York paintings dealer and president of Kleinberger & Company, Harry Sperling (1906–1971), who in 1956 sold Carter his first picture, a river landscape attributed to Jan van Goyen. In his speech at the opening of the exhibition of his collection at LACMA in 1981, Carter recalled his excitement when his first painting was delivered to his house in 1956 and Howard Ahmanson (1906–1968) walked across the street to help uncrate and examine it. "That event," Carter suggested, "undoubtedly kindled [Ahmanson's] interest in collecting and ultimately resulted in his becoming this museum's largest benefactor."

Although the attribution to Van Goyen would later be rejected and the painting sold, Sperling, who advised and sometimes partnered with Hale in acquiring paintings, would play an important role in establishing Carter as a collector. With Hale's encouragement, often informing him of Carter's travels, Sperling began to correspond with Carter, offering him Dutch and, later, French paintings. In 1957 Carter purchased from Kleinberger's a mountain landscape by Jacob van Ruisdael. The following year Sperling offered him *Interior of the Jesuit Church with Paintings by Rubens* by Gonzales Coques and Wilhelm von Ehrenberg. Neither painting remained in the collection as Carter refined his taste and the quality of his holdings. The first painting to become a permanent part of the collection was by one of Carter's favorite artists, Willem van de Velde the Younger, *A Yacht and Other Vessels in a Calm*, which he purchased from Sperling in 1959.

Correspondence between Carter and Sperling covering the years 1957 through 1968 reveals that Carter looked to the dealer for advice about paintings he had seen elsewhere and that Sperling also facilitated his donation of paintings to institutions with which Carter seems to have had no direct connections. Typically, Sperling would suggest to Carter that he donate funds to an institution so that it could acquire a painting already on loan there from the dealer. In 1958 the beneficiaries of Carter's gifts, sometimes paralleling those made by Prentiss Hale at Sperling's suggestion, were Williams College in Williamstown, Massachusetts; Wells College in Aurora, New York; and the California Palace of the Legion of Honor in San Francisco. The gifts were often anonymous and made with the transfer of stock rather than cash. In 1959 Carter arranged through Sperling to give the Metropolitan Museum of Art in New York *Judith with the Head of Holofernes*, a large painting by the seventeenth-century

Neapolitan painter Massimo Stanzione (1585–1656); the painting was delivered directly from Kleinberger & Company to the Metropolitan Museum. In 1964 Carter donated one thousand shares of Broadway-Hale stock to the California Palace of the Legion of Honor, and in 1967 he donated stock to Vassar College specifically to purchase paintings from Kleinberger's. These individual donations undoubtedly initiated Carter's interest in ultimately becoming one of LACMA's most generous donors of works of art.

In the late 1950s a group of trustees of the Los Angeles County Museum of History, Science, and Art who were interested in art, including Edward Carter, developed a plan to create an art museum that would be separate from the multifaceted county facility in Exposition Park. In 1957 Richard Brown, curator of art at the Los Angeles County Museum and later the first director of the art museum, and the industrialist Norton Simon approached Carter about leading the campaign to raise private funds for the new museum. Carter agreed, but only if the county board of supervisors met several conditions of partnership: (1) make a county-owned property available; (2) underwrite the annual operating expenses of the museum; and (3) vest the management of the museum and its private grants in a self-perpetuating board independent of public agencies. In 1961 the Los Angeles County Museum of Art formally separated from the Museum of History and Science. The new museum was to be built in Hancock Park, county-owned land just east of Beverly Hills. An article by Art Seidenbaum, published on 28 March 1965 in the *Los Angeles Times* on the occasion of the opening of the Los Angeles County Museum of Art, noted: "It is said that more than any of the men and women who put money and time into the new museum, Edward Carter made it happen. Carter picked and won the site, \$8,000,000 worth of land, he realized his demand that the county agree to underwriting expenses and he became president of the self-perpetuating board that he created."

Carter turned to his friends and business contacts. The first major gift to the art museum was \$2 million from the financier Howard Ahmanson, president of Home Savings. The Ahmanson Foundation established after Ahmanson's death remains the major supporter of the European Painting and Sculpture Department at LACMA. The Bing Fund and Norton Simon each pledged \$1 million, and the Lytton Foundation, \$750,000. Other donations, including those from the Carters and the heirs of William Randolph Hearst, went to the naming of galleries in the new museum. A total of \$12 million was raised. "Remarkable, by itself," the *Los Angeles Times* reported, "historic, when one considers that Carter and his team were able to raise that amount at the same time that others in the city were soliciting money for the Music Center in downtown Los Angeles, which opened within four months of the museum." As he had foreseen the need for building shopping centers in the suburbs, Carter recognized the need and desire of the growing population of Southern California for culture.

In 1963 Edward Carter married Hannah Locke Caldwell in Atherton, California. It was the second marriage for both. Hannah Locke was born in Morristown, New Jersey, in 1914. A Quaker, she often referred to people as "thee" and "thou." At age eight she moved with her family to Europe, where she attended school in Paris and Switzerland. After five or six years, the family relocated to Philadelphia, and Hannah, then a teenager, went to boarding school in Connecticut. In 1936, several years after graduating from high school, she joined the United States' first women's Olympic ski team, but with the outbreak of World War II the 1940 Olympics were canceled. Hannah Locke Carter was enrolled in the National Ski Hall of Fame in 1973 and remained active in the Olympic movement, serving on the board of the Los Angeles Olympic Organizing Committee in 1984. Her first taste of California came during World War II, when her first husband, Emott Caldwell, was in the Naval Air Force and assigned to the Pacific. The couple moved back to Philadelphia after the war and raised their five children there before moving to Northern California in 1950.

Hannah Carter, who would play an important role in the building of the Carter collection, grew up with family portraits by the American painter Chester Harding (1792–1866) and Thomas Hicks (1823–1890), a relative of hers and the nephew of the painter Edward Hicks (1780–1849). While at boarding school in Europe and Connecticut, she studied art history. She spoke fondly of a wonderful teacher at her school in Connecticut who taught art history and took students on trips to the Metropolitan Museum of Art and the Frick Collection in New York. “I liked all of them, the French. I studied the Italians earlier—early Italians. Corot appealed to me a great deal as a young girl.” When asked by an interviewer why she liked works by Corot, she responded: “It’s a sort of conservative painting. And you can recognize what’s in it . . . it’s soft. Maybe it’s a little feminine . . . as a young girl, I just thought Corot was the most marvelous kind of painting.”¹

The first painting that the couple bought after they were married was a Corot, in 1964. Hannah Carter recalled, “Mr. Carter was so generous. He said, ‘If you’ve always wanted a Corot you’re going to have to get one.’ So that was very exciting.” Sperling, whom she described as “a wonderful man . . . very interested in us,” had seen the Corot in the preview of an auction in London and contacted the Carters, who were then in Paris. It was one of the few paintings they bought sight unseen. After the removal of the dirty varnish that had covered the painting when it went to auction, they were delighted with the acquisition. Hannah was especially pleased when she realized it had belonged to Louis Hill, the grandfather of one of her very close friends. The Carters enjoyed the Corot painting for twenty years before selling it to acquire a Dutch painting they wanted. Years later Hannah lamented that the dealer to whom they had sold it would not divulge the name of the Japanese buyer so that they could have visited the painting in his collection.

The Carters did not originally specialize in seventeenth-century Dutch paintings. They also acquired a number of French paintings—at one point, among others, they owned two Corots, a Courbet, and a large seascape by Eugène Boudin, as well as *View of the Grand Canal* by Francesco Guardi, acquired from Newhouse Galleries in 1973. A beautiful late Corot and a flower-and-fruit still life by Henri Fantin-Latour that they purchased from Eugene Thaw in 1977 remained in the collection until Mrs. Carter’s death. As she noted about these acquisitions, “They were paintings that we liked and could afford, and we had pleasure out of looking at [them].” Looking back to their decision to focus on Dutch paintings, Edward Carter recalled, “The two fields that I liked best were . . . French Impressionists and the Dutch seventeenth-century landscapes. By that time the price of Impressionists and their availability, the prices were very high. And . . . the prices of Dutch, as yet, were not very high. . . . There wasn’t much demand at the time. I thought I could have a finer quality and more comprehensive collection with Dutch. And I also like Dutch a little bit better of the two.”

Edward Carter later explained that the decision to form a serious collection came shortly after the founding of LACMA, in 1965: “I decided that I would undertake to put together a collection of my own, with the hope that beyond my wife’s and my life that it would become a separate collection within the museum. And we hoped to be able to leave the paintings to the museum. . . . Very early I decided that I would buy only the very finest of quality. And then limit the size of the collection . . . my purpose was to have the major artists represented in the collection and to keep the quality extremely high.” By focusing narrowly, Carter said, “the collection would better represent that whole segment. . . . First, I could learn more about the narrower field. And second, the quality of, and the comprehensiveness of the collecting in the narrower field would be enhanced.” To this end the Carters visited exhibitions and permanent collections in public museums, and they met dealers who introduced them to private collectors, curators, and academics.

The Carters bought slowly and cautiously at first, gradually expanding their contacts with dealers, scholars, and curators. In 1962, before his marriage to Hannah, Edward had purchased Meindert Hobbema's *Landscape with a Footbridge* from the New York gallery Rosenberg and Stiebel. An indication of his inexperience as a collector, Carter talked the dealer into selling him only one of the pair of small landscapes. It would be eleven years before he was able to correct his mistake and buy the companion painting, *Landscape with Anglers and a Distant Town*, which had been sold in the interim to the Dutch collector Sydney van den Bergh (1898–1977) through the dealer Hans Cramer in The Hague. In 1967, the same year that he donated stock anonymously to Vassar College to purchase paintings from Sperling, Carter bought for himself *A Calm Sea near Dordrecht* by Aelbert Cuyp from another New York dealer, Frederick Mont. The following year Carter acquired Emanuel de Witte's *Interior of the Oude Kerk, Amsterdam* from Newhouse Galleries, New York, which often worked closely with Mont, who in 1970 sold the Carters *View of Grainfields with a Distant Town* by Jacob van Ruisdael.²

As the Carters' interest and confidence in collecting Dutch paintings increased, they began to attract the attention of scholars, collectors, and dealers. Among their first advisers was Ben Johnson (1938–1990), a young, gifted painting conservator who established the Conservation Center at LACMA in 1967 with support from Edward Carter and Howard Ahmanson. It was the first conservation laboratory on the West Coast. Johnson and Kenneth Donahue (1915–1985), a scholar of seventeenth-century art who had succeeded Richard Brown as director of the museum in 1966, shared the responsibilities of curator of paintings and were in contact with dealers seeking to connect with collectors in Los Angeles. In addition to Edward Carter, the major collectors of European paintings were Norton Simon and Armand Hammer.

In February 1970 the Dutch dealer Cramer wrote to Donahue asking if a winter scene by Jan van de Cappelle, which had been refused by Simon, might interest Carter or Hammer.³ On 3 April Barbara Roberts, who was working for Simon, wrote to Cramer declining the purchase of a Pieter Claesz. for Simon, who was running for the United States Senate, but suggested in a handwritten note that Carter might be a potential buyer.⁴ On 9 April Cramer wrote to Carter to offer him the still-life painting by Claesz. and concluded, "It would be a pleasure for me to come into contact with you, as I have been told that you have one of the finest collections of Dutch paintings in the United States."⁵ Carter thanked Cramer for sending him the reproduction of the Claesz., noting, "I like it but not enough to buy. My special interest lies in Seventeenth Century Dutch landscapes and I should be very pleased to hear from you about any that come to your attention."⁶ Later, when asked by an interviewer why he chose landscape and, subsequently, still life, Carter replied, "They just appealed to me."

On 26 June 1970 Cramer, apparently testing the level of Carter's interest, wrote that he had recently acquired "an extreme [*sic*] fine small seascape by Reiner Nooms called Zeeman and a very Van Goyen-like landscape by Jacob van Mosscher. If you like, I can send you photographs [*sic*]. Also I may offer from Dutch private property, an unusually important Van Goyen, falling in the price of \$70,000. I will be pleased to give details soon, if you wish."⁷ Carter replied three days later indicating his interest in the "unusually important Van Goyen."⁸ Carter's mention of the best painting undoubtedly impressed Cramer that he was a serious collector. By 31 August, however, Cramer, having heard nothing from Carter or Donahue about the painting, wrote to Darryl Isley at the Norton Simon Foundation to offer Mr. Simon the Van Goyen.⁹

In 1971 the Carters purchased their first painting from the dealer David Koetser (London and Zürich). The painting, *Ships in a Calm* by Jan van de Cappelle, a particularly fine work, was their second seascape, joining *A Yacht and Other Vessels in a Calm* by Willem van de Velde the Younger, which the Carters had acquired in 1959 from Sperling.

The Carters' serious collecting began in 1971. In March of that year, Donahue, director of LACMA, wrote to Cramer, "Would you please send a photograph of the Adriaen van de Velde *Flat Panorama Landscape* if it has not been sold. Dr. De Vries thought Mr. Carter might be interested in the picture."¹⁰ In 1981 Ary Bob de Vries (1905–1983), who had retired as director of the Mauritshuis in The Hague in 1970, recalled that he and the Carters "first had the chance of closer acquaintance during a prolonged stay in California some ten years ago," probably the winter of 1970–71. Even though at that time the Carters' collection was small, De Vries considered Carter "a genuine collector and a real friend."¹¹ Carter always credited Bob de Vries with being one of his most important advisers in assembling his collection.

In 1971, following the advice of De Vries, the Carters purchased *Panoramic Landscape near Rhenen with the Huis ter Lede*, which De Vries and Professor Egbert Haverkamp-Begemann agreed was more likely a work by Anthonie van Borssom, an attribution later confirmed by the discovery of a signature. In the same year, the Carters also acquired Jan van der Heyden's *The Herengracht, Amsterdam, Viewed from the Lilliegracht*. The Van der Heyden was the first of four important paintings they would buy through Cramer from the collection of Sidney van den Bergh. The head of Unilever, Van den Bergh, who lived in Wassenaar, a wealthy suburb of The Hague, had built a much admired collection of seventeenth-century Dutch paintings after the war. De Vries knew the collection well; he had advised the collector and published an article in 1964, followed by a book about the collection in 1968.¹²

It is unclear exactly how the Carters were introduced to Van den Bergh. Undoubtedly the Dutch collector had heard from more than one person about the Los Angeles couple who was interested in buying important Dutch paintings. In addition to De Vries, Cramer was closely associated with the collector. In a peevish letter written to Carter on 14 October 1981, however, the New York collector Frits Markus (1909–1996) was upset about an article in the *New York Daily News* referring to a dinner given by LACMA in the Carters' honor at the time of the opening of their exhibition, *A Mirror of Nature*:

What struck me was the statement that Mr. Newhouse of New York's Newhouse Galleries was instrumental in your acquiring the greater part of your collection. Looking through my files, and searching my memory, I believe that amongst other things, I have been instrumental in bringing you together with my wife's uncle, Sidney van den Bergh, with the object of your acquiring the cream of his collection—in which you succeeded. . . . I also accommodated these transactions by introducing you to Mr. Cramer as I never wanted to do it as a dealer, and Mr. Cramer accommodated both parties for 5%. It is also my recollection that I often counseled you in selecting Dutch Paintings—very much so in the case of the Van den Bergh paintings. . . . It isn't that I want any credit for it, but I was amused by the article.¹³

On 29 October Carter replied to Markus:

You were indeed the one responsible for putting me in touch with Sidney van den Bergh whose wonderful Avercamp and Van der Heyden really inaugurated our serious collecting. . . . Moreover you were later nice enough to arrange for me to buy the Dirk de Bray and one of the Hobbemas. Finally, you introduced us to Hans Cramer, who was the middle man in these transactions and subsequently furnished us several other paintings. So we are deeply indebted to you for both your direct and indirect assistance and wish to express our gratitude. It is also true that the Newhouses, sometimes in partnership with the Monts, sold us eight of the thirty-one pictures in the Dutch collection as well as a Guardi and Corot, which we still own.¹⁴

Although the exact circumstances of how Carter came to know Cramer and Van den Bergh are unclear, in a letter dated 11 October 1971 Carter, who had already agreed to purchase the Van der Heyden but had decided against the Van de Cappelle that Cramer had sent him on approval in September 1971, wrote to Cramer that he was eager to meet Van den Bergh in December, when he and his wife were planning to be in Holland. “Without the benefit of seeing the pictures that you might have available, our interest continues to center on the van der Neer, the van Anraadt, and the de Bray.”¹⁵ On 5 November Cramer wrote to Van den Bergh that Carter was delighted with the catalogue of the Dutchman’s collection that Cramer had sent him and desired to visit the collection in person, noting that he knows it is not yet for sale but that his first choice is the Avercamp. Three days later the meeting was set. On 8 November Cramer wrote to Carter “to confirm that Mr. van den Bergh will be very pleased to meet you on December 11th. . . . He also expressed the wish to meet you personally.”¹⁶ The collectors finally met on 11 December 1971. Van den Bergh, whose wife had died the previous August, had just celebrated his seventy-third birthday and returned from China, where he had gone as head of a trade mission.

Although he had not fully decided to sell the paintings, in September 1971 Van den Bergh had asked Cramer to update the appraisals he had made of his collection on 30 May 1969. Carter was not alone in seeking out Van den Bergh, who was only rumored to be selling his paintings. On 5 June 1970 Cramer had written to Van den Bergh that the New York still-life collector John Lowenthal and his wife, Anne, a scholar of seventeenth-century Dutch painting, had asked to meet the Dutch collector and see his collection.

In a letter of 15 October 1971 Cramer informed Carter that Van den Bergh’s still lifes by Van Anraadt and Dirck de Bray were “more or less promised to the Mauritshuis,” and that the high price recently paid at auction for a Salomon van Ruysdael “makes every transaction a little bit more complicated.”¹⁷ After considerable negotiations, ultimately the *Still Life with Stone Jug and Pipes*, a unique work by Pieter van Anraadt, went to the Mauritshuis, opening the way in 1973 for the Carters to buy and export the beautiful *Flowers in a Glass Vase* by Dirck de Bray for their collection.¹⁸

The prize of the Van den Bergh collection was undeniably Hendrick Avercamp’s much coveted *Winter Scene on a Frozen Canal*. In his letter to Van den Bergh dated 5 November 1971, Cramer mentioned that although Carter knew it was not yet for sale, his first choice from the collection was the Avercamp. Later, when asked by an interviewer about the painting, Carter remarked that the painting had “a great aesthetic appeal to me; represents the life of the seventeenth century; gives you a feeling of what life was like at the time; some are businessmen, some old, some young, some Bohemian, some more traditional; I also like the composition, the color, the brightness, the sky.” He succeeded in buying the beautiful winter landscape filled with anecdotal detail in 1972, soon after the couple’s visit to Van den Bergh. The Avercamp, which hung over the fireplace in the Carters’ study, was the favorite painting of Hannah Carter, the Olympic skier.

The successful acquisition of the Van der Heyden and the Avercamp, both universally admired for their exceptional quality and state of preservation, established the Carters as major collectors and gave Edward Carter the reputation of having an “unerring eye” for pictures. With new confidence and the advice of experts in the field, they accelerated the pace of their acquisitions and reconsidered previous purchases that were often sold or traded. Ben Johnson, LACMA’s conservator of paintings, often traveled with them to advise about condition and quality. For advice they also reached out to leading connoisseurs of seventeenth-century Dutch painting—Bob de Vries, Egbert Haverkamp-Begemann, Seymour Slive, Horst Gerson, Otto Whitman, and especially Wolfgang Stechow, whose recently published book on Dutch landscape painting Hannah Carter described as “the Bible for anyone who’s collecting 17th-century Dutch paintings.” Over the years, the Carters developed not only professional relationships but also true friendships with the many scholars, curators, and dealers whom they met and from whom they learned about Dutch paintings. “We’re friends,” Hannah Carter said, “we’re friends with all of them.”

In 1972 they also began a relationship with the Metropolitan Museum of Art and the young curator of Dutch paintings there, John Walsh. Edward Carter later noted Walsh, who with his wife, Jill, would become great friends of the Carters, “[has] always been willing to share his point of view on paintings with me, very useful and enjoyable.” It was not uncommon during the 1970s for the Carters to arrive at the offices of the Department of European Paintings at the Metropolitan with their newest acquisition, which they had arranged to loan to the museum for three months. In 1959 Carter had given the Stanzone to the Metropolitan through Sperling and in December 1969 had donated stock to the museum for its Centennial Campaign, but he had no real personal involvement with the Metropolitan until 1972. The initial contact with the museum came through Donahue, director of LACMA, who wrote to Theodore Rousseau, formerly head of the European Paintings Department who was then deputy director/chief curator under the director, Thomas Hoving. Donahue offered the loan of the Carters’ newly acquired painting by Avercamp. Between 1972 and 1985 the Carters lent the Metropolitan Museum sixteen paintings, each for a period of three months.¹⁹

Cramer, who worked primarily on consignment after 1970, continued to be an important source of paintings for the Carters. In 1973 he negotiated the acquisition from the Van den Bergh collection of Dirck de Bray’s *Flowers in a Glass Vase* and Meindert Hobbema’s *Landscape with Anglers and a Distant Town*, completing the pair that Carter had broken up when he purchased only *Landscape with Footbridge* from Rosenberg and Stiebel in 1962. Cramer also sold the Carters Willem van de Velde’s *Beach with Fishing Boats Pulled Up on Shore* and Ambrosius Bosschaert’s *Still Life of Flowers*, formerly in the William Middendorf collection. In 1976 Cramer purchased Adriaen van de Velde’s *The Beach at Scheveningen* at auction in London for the Carters, in 1978 he sold them *Still Life with Tobacco, Beer, and Wine* by Willem Claesz. Heda, and the following year, Jan van Goyen’s *View of Dordrecht*.

The Carters were often in London during the 1970s, especially after 1974, when Broadway-Hale acquired part ownership of Harrod’s. As a board member of the company, Carter was in London once a month for meetings, which allowed him to become more familiar with the London art market. In 1973 he purchased Salomon van Ruysdael’s *River Landscape with a Ferry* from Edward Speelman, the London private picture dealer who built the highly regarded collection of Dutch and Flemish paintings for the British real estate developer and entrepreneur Harold Samuel (1912–1987). During one of their trips to London, Speelman took the Carters to meet Samuel and visit the collection, which he ultimately bequeathed to the City of London. On another trip to London, in 1977, the Carters purchased from the Brod Gallery Pieter Jansz. Saenredam’s *Interior of the Sint-Mariakerk, Utrecht*, one of their most important acquisitions.

The New York dealer Clyde Newhouse (1920–1986), often in silent partnership with Frederick Mont, sold the Carters many of their most interesting and important paintings during the mid- to late 1970s. In 1973 Newhouse sold the Carters Francesco Guardi’s *Venice, a View on the Grand Canal* and the next year, *Wild Strawberries in a Wan-Li Bowl* by Adriaen Coorte and Adam Pynacker’s *View of a Harbor in Schiedam*. Also in 1974 the Carters acquired from Newhouse Jan van Huysum’s *Bouquet of Flowers in an Urn*, an incredibly beautiful and immaculately preserved early eighteenth-century painting with a stellar provenance. Years later Hannah Carter admitted to an interviewer that although the painting had grown on her over the years and she admired it, she had at first hesitated: “I knew it was a wonderful painting . . . [but] it was not me . . . I’m a sort of a plain person. And it was a little too Baroque.” In 1976 the Carters purchased from Newhouse and the Dutch dealer Robert Noortman a more typical Carter painting, Gerrit Adriaensz. Berckheyde’s *The Nieuwezijds Voorburgwal with the Flower and Tree Markets in Amsterdam*.

The Carters' most important purchase in 1976, however, was Ambrosius Bosschaert the Elder's jewel-like *Bouquet of Flowers on a Ledge*, which also came from Newhouse and replaced Bosschaert's *Still Life with Flowers*, which they had purchased from Cramer in 1973 and sold after acquiring the new work. Two more purchases followed in 1978, when the Carters bought the moody *Panoramic Landscape with a Village* by Philips Koninck and their second painting by Emanuel de Witte, *Interior of the Nieuwe Kerk in Delft with the Tomb of William the Silent* from Newhouse. A painting by Nicolaes Berchem, *Landscape with Herdsmen Gathering Sticks*, which they purchased from Newhouse in 1980, they later sold, but the others remain in the collection.

The dealer David Koetser became important to the Carters in the 1970s. He had sold them *Ships in a Calm* by Van de Cappelle in 1971, *Frozen River with a Footbridge* by Aert van der Neer in 1976, Frans Post's *Brazilian Landscape with Plantation House* the following year, and the large *View of a Beach* by Simon de Vlieger in 1981.

The Carters were clearly on the mind of every dealer who had Dutch paintings to offer. During the late 1970s, new names appeared, especially Saam Nystad in The Hague. In 1977, with the advice of John Walsh, who had written his dissertation on Jan Porcellis, the Carters purchased from Nystad *Vessels in a Moderate Breeze*, an early tonal seascape by the artist. A landscape by Van Goyen that the Carters bought in the same year from Nystad they sold three years later as they continued to refine their taste and collection. In 1979 Nystad sold the Carters *Landscape with a Draftsman* by the influential Italianate Dutch painter Jan Dirksz. Both and two years later, the early winter landscape painted on paper and mounted on panel by Esaias van de Velde, *Cottages and Frozen River*.

In the late 1970s the Carters began to think about the possibility of an exhibition of their collection at LACMA, where they had often publicly expressed their intention to donate the paintings. It was decided that the exhibition would begin in Los Angeles and travel to the Museum of Fine Arts, Boston, where Walsh was then curator of European paintings, and on to the Metropolitan Museum of Art, where so many of their paintings had been lent on a short-term basis. They asked Walsh to write a catalogue of the collection for the exhibition. To assist him, he enlisted Cynthia Schneider, a graduate student at Harvard who later taught at Georgetown University and served as American ambassador to the Netherlands.

A Mirror of Nature: Dutch Paintings from the Collection of Mr. and Mrs. Edward William Carter officially opened at LACMA on 13 October 1981 and ran until just after New Year's Day 1982. Writing to her husband on 6 October on the occasion of the private opening of the exhibition, Hannah Carter expressed her enthusiasm:

To see the PAINTINGS hanging, more or less all together, all at once is a THRILL! The Collection hangs, as a whole, better than any I have ever seen. The number of paintings not too large, each one a choice example of the artist's work—interesting and varied subject matter, each one in fine condition. What I want to say, is that thee had a lot of courage to accumulate the collection, in spite of me, and the result is stupendous.²⁰

In his speech to the assembled guests at the opening reception, Edward Carter closed:

Hannah and I hope that our Dutch paintings will come to this museum beyond our lives. As you may have observed, the two collections complement each other well, which is not entirely by accident, and together should form one of the most distinguished and comprehensive collections of seventeenth-century Dutch paintings in the country.²¹

Recommending the "marvelous exhibition" that had just opened at LACMA, the *Los Angeles Herald Examiner* art critic Christopher Knight noted that the Carters' collection was "regarded by many as the finest private holdings of Dutch art in America," and he restated their intention

“to bequeath this jewel of a collection to LACMA. With that in mind, it becomes clear that the collection has been intelligently selected, focusing on landscapes, still lifes, and seascapes to mesh nicely with the museum’s own holdings of portraiture and genre paintings.”²²

When *A Mirror of Nature* opened in Boston in January, John Russell, art critic for the *New York Times* who planned to write a full review of the exhibition when it reached New York, could not resist mentioning “the [Carters’] very superior collection” in an article focused on the concurrent monographic exhibition of works by Jacob van Ruysdael at the Fogg Art Museum, Harvard University.²³ In the news release about the exhibition, which opened at the Metropolitan Museum on 7 April, Philippe de Montebello wrote, “The collection of 17th-century paintings assembled by Mr. and Mrs. Carter is an outstanding achievement. Few public or private collections outside the Netherlands have such a wide representation of 17th-century Dutch paintings of comparable quality.”²⁴

On 16 April 1982, in an article in the *New York Times*, Russell called the collection a “jewel box of Old Masters,” describing the selection as “thoughtful, strange and touching beyond all expectation.”²⁵ Years later, on 3 June 1990, referring to the 1981–82 exhibition, Russell wrote in the *New York Times*, “It goes without saying that any of these museums would have been delighted to own, in time, any one painting from the show, let alone all of them.”²⁶

Letters of congratulation and praise poured in from American and European friends, many of whom had advised the Carters. Seymour Slive and his wife, Zoya, sent a telegram from Harvard: “In the heavenly place which is the reward of artists all the painters listed in Bernt [a dictionary of seventeenth-century Dutch painters] are rejoicing because the exhibition of your choice collection shows the wide public the outstanding quality and enormous pleasure that can be derived from Dutch pictures. We share their monumental delight.”

Betty Mont recalled the pleasure she and her husband, Frederick, had working with the Carters, noting that twelve of the paintings in the collection had come through them. Regrets from people who were unable to attend the private opening requested or thanked them for copies of the catalogue and informed the Carters of paintings of high quality and condition that they thought might interest them. Invitations to meet other important Dutch and American collectors also multiplied now that the quality of their collection was so widely recognized.

In addition to the collectors they personally visited, the Carters graciously welcomed people to see their collection in their Bel Air home, where the paintings were beautifully displayed as an integral part of the tasteful furnishings. Collectors, scholars, curators, dealers, and students as well as friends and business associates were regularly welcomed by the Carters. Even the queen of the Netherlands visited the Carters in their home to see their famous collection of seventeenth-century Dutch paintings. Both Mr. and Mrs. Carter delighted in walking their visitors through the collection, commenting on details about the artist and the paintings and carefully listening to the comments of their visitors. They wanted to learn about the works they owned.

The Carters’ acquisition of paintings slowed during the 1980s following their first exhibition. The paintings by Esaias van de Velde and De Vlieger, acquired in 1981, were last-minute additions to the exhibition. In 1982 the Carters purchased two more paintings, both from Nystad: Jan van Goyen’s *View of Arnhem*, their second masterpiece by the Dutch painter of tonal landscapes; and one of the most aesthetically pleasing and perfectly conserved works by Clara Peeters, *Still Life with Cheeses, Artichoke, and Cherries*. The following year they added two more paintings: an early painting by Willem Kalf, *Still Life with a Porcelain Vase, Silver-gilt Ewer, and Glasses*, that was jointly sold by the dealers John Hoogsteder in The Hague and Otto Naumann in New York; and Salomon van Ruysdael’s *View of the River Lek and Vianen* from Noortman & Brod

in Maastricht. Their most important acquisition was *The Great Oak*, purchased from the London firm Harari & Johns in 1985. Painted by Jacob van Ruisdael with figures by Nicolaes Berchem, the painting had belonged to the famous Italian collection of Cardinal Gonzaga in the eighteenth century. *The Great Oak* was the last painting to enter the collection. The Carters' fabulous adventure buying paintings had come to an end. It was time to enjoy what they had. When David Koetser offered them Jan Davidsz. de Heem's beautiful *Still Life with Oysters and Grapes*, a perfect "Carter painting," they passed it on to LACMA for consideration. Scott Schaefer, then curator of European paintings, purchased the still life for the museum with the support of The Ahmanson Foundation.

In 1991 LACMA exhibited *A Mirror of Nature* and republished the catalogue by Walsh and Schneider with the addition of the six paintings purchased since the original exhibition ten years earlier. William Wilson wrote in the *Los Angeles Times* on 3 November 1992 that the collection was "renowned among scholars for both its connoisseurship and its clear exercise of decisive personal taste."²⁷

The Carters continued to travel to see exhibitions and collections and receive visitors at their home. Even as Mr. Carter's health declined, Mrs. Carter included him in her activities and travels. Joseph Fronek, who became LACMA's head paintings conservator in 1986, developed a strong relationship with the Carters, who depended on him to conserve the collection and to evaluate loans, possible acquisitions, and frames. They also became close friends. Following Edward Carter's death in 1994, Fronek often escorted Mrs. Carter to the theater and concerts as well as to see exhibitions in which her paintings were included. Mrs. Carter was a regular visitor to what she always called "our museum" and dropped into the museum's conservation department as if it were her second home. She looked forward to lunch in LACMA's café with Fronek and his colleague Jini Rasmussen and others. She always had a warm smile and hello for everyone, from the director to the guards, all of whom greeted her with true affection. In the winter of 2004 Cramer, who was in Los Angeles as a guest of the Getty Research Institute, to which he had donated his business records, made a visit with the author to see Hannah Carter. Walking through the house, viewing the paintings, the two old friends, both well into their eighties, reminisced about the fun they had had in the 1970s selecting and talking about paintings.

In 2003 Hannah Carter, who, William Wilson said, "puts one in mind of Katharine Hepburn,"²⁸ gifted eleven paintings from the collection to LACMA. It was not the first gift, but it was the largest to date. In 1991 the Carters had given Ruisdael's *The Great Oak* and Van Huysum's flower still life, followed in 1995 by De Vlieger's *View of a Beach* and in 1996 Aelbert Cuyp's *The Flight into Egypt*. In 2004, when Hannah Carter moved to Northern California to be near her children, the twenty-four paintings remaining in her collection, including Corot's *River Landscape*, Fantin-Latour's *Fleurs et fruits*, and the family portraits, were brought to LACMA for safekeeping. Hannah Carter died in Menlo Park, California, on 20 April 2009. The collection that Hannah and Edward Carter had lovingly built to be given to LACMA was finally home, located in galleries that they had donated to the museum that Edward Carter had helped to build in 1965.²⁹

Standing in the newly installed galleries in which the low horizons and broad skies of the landscapes and the beautifully composed still lifes create an impression of serenity, William Carter, Edward Carter's son by his first marriage, looked from painting to painting. He had been going through his father's papers filled with the many accolades and awards, and records of his accomplishments as a leader in business, education, and culture. Yet, he remarked that his father's greatest legacy was this, the thirty-six carefully selected seventeenth-century Dutch paintings that constitute the Mr. and Mrs. Edward William Carter collection.

The legacy of the Carter collection, which is an important part of LACMA, extends beyond Los Angeles through not only the children and adults who visit the museum but also the people who have been inspired to collect Dutch paintings because of seeing the paintings in the Carters' home or in the museum, or simply knowing the collection through the catalogue *A Mirror of Nature*. In the introduction to the catalogue *Golden: Dutch and Flemish Paintings from the Rose-Marie and Eijk van Otterloo Collection*, regarded as one of the most important private collections of seventeenth-century Dutch and Flemish paintings formed in the last thirty years, Frederik Duparc notes: "At the very beginning of their collecting career in the early 1990s, [the Van Otterloos] were inspired by The Edward and Hannah Carter Collection. . . . During a much more recent visit to the Los Angeles County Museum of Art . . . they were once again deeply impressed by its high quality as well as by the public recognition accorded to the Carters' achievements as collectors."³⁰ According to Eijk van Otterloo, the Carter collection set the standard for them in terms of both quality and condition of the paintings. Inspired by the Carters, in 2017 the Van Otterloos donated their collection to the Museum of Fine Arts, Boston, where it can be enjoyed by present and future generations, extending the legacy of the Carters.

NOTES

- 1 This and other personal comments by Hannah and Edward Carter have been taken from transcripts of oral histories done in their home on 17 May 1987 by Rick E. Robinson and Jeanne Nakamura, Committee on Human Development, University of Chicago, for the University of Chicago/J. Paul Getty Museum Aesthetic Research Project.
- 2 In a letter to Carter dated 20 Oct. 1981 (Carter files, LACMA), Betty Mont noted that twelve of the paintings in the catalogue of the Carters' collection, *A Mirror of Nature*, had come from the Monts, "although our names were not mentioned. The reason for it is simply that—we enjoyed looking for items for you, showing and discussing them with you—we preferred to leave the business part to the Newhouses and to remain in the background."
- 3 Hans Cramer Records, Box 101, Folder 12, Getty Research Institute.
- 4 Hans Cramer Records, Box 102, Folder 8, Getty Research Institute.
- 5 Hans Cramer Records, Box 101, Folder 12, Getty Research Institute.
- 6 Hans Cramer Records, Box 102, Folder 18, Getty Research Institute.
- 7 Hans Cramer Records, Box 102, Folder 18, Getty Research Institute.
- 8 Hans Cramer Records, Box 104, Folder 2, Getty Research Institute.
- 9 Hans Cramer Records, Box 104, Folder 8, Getty Research Institute. Cramer, frustrated with Carter and Donahue, had written to Roberts to offer the Van Goyen on 19 August, the same day he wrote to Carter that he had not heard back from him about the painting (both Box 104, Folder 2).
- 10 Hans Cramer Records, Box 108, Folder 10, Getty Research Institute.
- 11 Carter files, LACMA archives.
- 12 A. B. de Vries 1964 and A. B. de Vries et al. 1968.
- 13 Frits Markus to Edward Carter, 14 Oct. 1981, Acc. 2016.011, Box 9, Folder "Mirror of Nature—Los Angeles," LACMA archives.
- 14 Edward Carter to Frits Markus, 29 Oct. 1981, Acc. 2016.011, Box 9, Folder "Mirror of Nature—Los Angeles," LACMA archives.
- 15 Hans Cramer Records, Box 112, Folder 4, Getty Research Institute.
- 16 Hans Cramer Records, Box 113, Folder 3, Getty Research Institute.
- 17 Hans Cramer Records, Box 112, Folder 2, Getty Research Institute.
- 18 Regarding the controversy over these paintings, see The Hague-San Francisco 1990–91, pp. 186–88.
- 19 "Edward and Hannah Carter," archives, The Metropolitan Museum of Art, New York.
- 20 Hannah Carter to Edward Carter, 6 Oct. 1981, Acc. 2016.011, Folder "Mirror of Nature—Los Angeles," LACMA archives.
- 21 Edward Carter, remarks for opening reception at LACMA for *Mirror of Nature*, dated 6 Oct. 1981, Acc. 2016.011, Folder "Mirror of Nature—Los Angeles," LACMA archives.
- 22 Christopher Knight, "An Icy Rodeo Drive? Nope, Holland 1620," *Los Angeles Herald Examiner*, 14 Oct. 1981, sec. B, 1.
- 23 Russell 1982.
- 24 De Montebello 1982.
- 25 Russell 1982a.
- 26 Russell 1990.
- 27 Wilson 1992.
- 28 Wilson 1992.
- 29 In the will, LACMA was given 25 percent of two paintings, Hendrick Avercamp's *Winter Scene on a Frozen Canal* and Jan van der Heyden's *The Herengracht, Amsterdam, Viewed from the Leliegracht*. The remaining 75 percent of the paintings were acquired through the generosity of The Ahmanson Foundation and other sources.
- 30 Salem-San Francisco-Houston 2011–12, p. 45.

Joseph Fronek

Senior Conservator and Head,
Paintings Conservation

Elma O'Donoghue

Conservator,
Paintings Conservation

Conservation Center

Los Angeles County Museum of Art

The Carter collection of landscapes, marines, church interiors, and still-life paintings presents the viewer with various styles and ways of painting in seventeenth-century Holland. Artists' visions from the beginning of the century to its end make for striking comparisons. One has only to look from Ambrosius Bosschaert the Elder (1619) to Jan van Huysum (1724) to see the contrast in the depiction of still lifes of flowers. So it is as well with the way the artists worked. Their materials and techniques varied, sometimes subtly, from artist to artist, and sometimes dramatically, from the beginning to the latter part of the century.

Conservators and scientists studied each painting in the collection using various analytical methods to discover how these artists turned their visions into paintings. The findings are summarized in the Technical Reports. The following methods of examination were used.

Visual and Magnification

A visual study with and without simple magnification provided physical information regarding the type of support, methods of paint application, colors, and condition. Various intensities of light, as well as raking light, aided in seeing the makeup of each painting and its surface texture. Higher magnification of a stereomicroscope (up to 45 cross section [xs]) and a digital microscope (up to 175 xs) distinguished some layers of ground, paint, and varnish and some pigments.

Ultraviolet (UV) Radiation

Ultraviolet radiation aided in the description of varnishes, paints, some pigments, and restorations because of the way some materials fluoresce while others do not.

X-radiography

X-radiography was used to study the paintings. Some X-radiographs have been marked to highlight pentimenti and other information discussed in the entries.

X-ray Fluorescence Spectrometry

X-ray fluorescence spectrometry (XRF) is a noninvasive technique that was used to determine pigments in the paint layers.

Infrared Reflectography¹

Infrared reflectography (IRR) has traditionally been used to detect artists' underdrawings. However, IRR can also detect damages, working methods, and pentimenti, some of which may not be visible with X-radiography. In order to see underdrawing, upper paints must be partially transparent in infrared. In addition, underdrawings and grounds must contrast in IRR or the drawing will not be visible. Fortunately, these conditions are often found in seventeenth-century Dutch paintings. Underdrawings that might have been carried out with red chalk or IR-transparent pigments were not visible with our IRR equipment.

Pigment Identification

We identified pigments by several means, all of which were nondestructive; that is, no pigment samples were removed from the paintings. Pigments are named in these entries to provide insight into the appearance of a passage in a painting and to point out interesting or uncommon uses.

Examination of the Parts of a Painting:

Support, Ground, Paint Layers, and Surface Coating

Painting supports in the Carter collection are of four types: wood, canvas, copper, and paper on wood.

Wood Panels

In northern Europe wood panels for painting were most often made of oak. However, since no wood expert was on hand for this study, the type of wood is given only if it has previously been identified.

Wood panels were composed of one or more boards. The reverse was usually beveled to facilitate fitting and clamping in a frame. In the entries the orientation of the panels—horizontal or vertical—is also the direction of the wood grain. A panel's description includes the number of boards making up the panel, each board's width, the thickness of the panel, and the presence or absence of bevels.

Many panels have been affected by changes in relative humidity and temperature, which can cause changes in wood dimensions and consequent warping, cracking, and opening of joints. Wood-boring insects are another problem. A common treatment for a deteriorated panel involved attaching a cradle (lattice of wood) to its reverse to shore up its strength. Before attaching a cradle, the panel would most likely be thinned so that it could be flattened and separations in the wood mended. The entries note the conditions of the panels and any possible treatment such as thinning and cradling.

A few paintings have a paper support adhered to a wood panel. How this combination came about is not always clear: the image on the paper may have begun as a sketch but was adhered to panel to be worked up as an oil painting; or the artist may have desired a particular appearance that paper on panel gave to a painting. There is also the possibility that a painting on paper was adhered to a panel at a later date.

Only one painting in the collection has a copper support. It is the Bosschaert still life (cat. no. 4), which exemplifies how and why metal would have been used as a painting support. The hard, nonabsorbent metal surface imparts a rich, enamel-like appearance to the painting and is excellent for painting fine details.

Canvas

During the seventeenth century the use of canvas for paintings became more common. Canvases are described in the entries by type of weave, which for all the paintings in this collection appears to be plain weave; by weight—light, medium, or heavy weight; and by regularity of the weave—fine, regular, rough, or uneven, for example. Thread count and fiber type, which was commonly flax, were not determined at this time.

Deteriorated or damaged canvases were most often repaired by lining, which is the process of attaching a new canvas to the reverse of the painting with an adhesive. The lining type is identified here by an estimation of the lining adhesive, such as aqueous based (paste and/or glue), wax resin, or synthetic adhesive.

Paintings on canvas must have a supporting framework, which is identified in the entries. Pictures of the period showing artists at work in their studios depict paintings stretched with a cord inside a temporary strainer larger than the painting itself. When finished, paintings were presumably tacked onto strainers. Like most old master paintings, all canvases in the Carter collection were later mounted on expandable stretchers. Stretchers have been produced only since the eighteenth century.

Preparation of Support

Supports, whether canvas or wood, must be prepared for painting by applying one or more grounds. Sometimes the ground covering and paint are thin enough that the color and grain of a wood panel shows on the surface, most likely the artist's intention. The colors of the grounds, which affect the appearance of the images, and their comparative thickness are noted from observation with a digital microscope. However, it would be necessary to take samples for cross sections to confirm the observations and to detect any thin *imprimatura* on top of the ground or of any size between the support and the ground. With age and deterioration, the wood grain of a panel may become more noticeable, and consequently it is often toned by conservators so that it is not disturbing.

Underdrawing

Artists often sketched designs for paintings on the ground. For the purposes of this study, "underdrawings" are sketches in drawing media such as black chalk, charcoal or graphite, or a fluid medium containing carbon black that is applied by brush. We categorized underdrawing as (1) freehand or (2) transferred.

In several paintings in the Carter collection it was found that artists used more than one type of underdrawing material; for instance, Simon de Vlieger (cat. no. 34) combined charcoal or black chalk with brushed underdrawing. It is possible in some cases that one type of underdrawing developed or refined the initial underdrawing, whether it was transferred or freehand; see Jan van der Heyden (cat. no. 14). In some paintings, drafting tools such as compasses, T squares, and straightedges were used; see Jan van Huysum (cat. no. 17) and Emanuel de Witte (cat. nos. 35, 36).

Traditionally, many Dutch painters used underdrawing as a guide that was ultimately covered. De Witte (cat. nos. 35, 36), for instance, obliterated all of his elaborate underdrawing with paint layers. Bosschaert (cat. no. 4), Van Huysum (cat. no. 17), Dirck de Bray (cat. no. 6), and Van der Heyden (cat. no. 14) did likewise, disguising, rather than incorporating, the guides that assisted their painterly creations.

It is clear, however, that other seventeenth-century artists were changing the more "traditional" relationship between underdrawing and painting, and that the term "underdrawing" may not always be adequate for describing their technique. In some instances there is no clear division between the underdrawing and the painting stages. This was particularly true with paintings by three Haarlem school artists, Jan Porcellis (cat. no. 22), Esaias van de Velde (cat. no. 31), and Jan van Goyen (cat. nos. 11, 12). These artists deliberately left their initial brushed designs visible, incorporating them into their final compositions for a more spontaneous appearance.

Sometimes artists brushed in a scheme with dark brown or even a colored paint that may not contain any or enough carbon black to show in IRR. In the finished painting the dark or sometimes colored lay-in may help create shadows or other features visible in the final painting. In the entries, such a "sketch" may be referenced as underpainting or first lay-in.

Paint Layers

The entries describe the layers of paint in each painting—the initial lay-in or underpaint, the subsequent layers, including opaque paint and impasto, and thin, transparent glazes and scumbles. However, cross sections would be necessary to verify the observations made with magnification from the surface of the paintings or edges of losses. Cited also are methods of paint application, which include type of brush or use of sponge or lichen, as well as physical characteristics of paint application, which include brushy marks or grooves left by a stiff brush or carefully blended, all of which add to the appearance of a painting.

Study with X-rays and infrared found pentimenti at every stage of creation, some of which are visible with the unaided eye. Artists changed their designs while drawing and while painting. And, as they painted they made changes from the drawn design and totally omitted some elements of the design. All of these changes are noted as pentimenti in the entries.

Surface Coatings

Surface coatings or varnishes can be described by degree of gloss, evenness, saturation, clarity, and condition—all of which affect the appearance of a painting. From study with visible light and with ultraviolet rays, it may be possible to estimate the type of varnish and its age. Usually, any original coating on paintings from this period would have been removed in past cleanings, but if any varnish remnants of an earlier coating was found, it has been noted.

Changes in Dimensions and Proportions of Paintings

A painting's dimensions may change over time for a number of reasons. An artist may wish to expand a composition or make it smaller; deterioration of edges could lead to resizing; or an owner might prefer a different format. There are changes in the dimensions in a few paintings in the Carter collection. Various clues help one to determine if and how the dimensions of a painting have been altered. Edges of wood panels, for example, were examined for saw marks or irregularities. If disturbed, the paint along any edge may be jagged rather than uniform or smooth.

The presence of original tacking margins on canvas paintings should ensure the integrity of a painting. Tacking margins are the edges of a painting that fold over the front edge of a strainer or stretcher at a ninety-degree angle to be secured with something like tacks to the sides of the strainer or stretcher. Tacking margins often carry some ground but usually little or no paint. They are vulnerable and usually deteriorate to the point where they can no longer support a painting. To correct this deterioration, a painting was usually lined. Unfortunately, the tacking margins were often removed before lining.

Any remnants of tacking margins help to establish the original dimensions. Sometimes a sliver of a margin or the impression of the bend from the front edge of the stretcher at the edge of the painting remains to help establish the original dimensions. A thin line of ground and paint loss usually exists along the line of the bend. Such “lines of loss” are usually visible in an X-radiograph, if not to the unaided eye.

Another frequently detected testament to the original dimensions is cusping or scalloping. A canvas secured to a framework will develop scallops along the perimeter of the fabric, with the pulled, attached points alternating with the areas in between. Scalloping should be more pronounced along the edges of the stretched fabric than toward the center. The presence or absence and degree of scalloping along the edges have been used to gauge the integrity of a painted canvas. However, reading cusping to determine the original dimensions of a painting is complicated and not a precise science. Ernst van der Wetering has explained the uses and pitfalls in his essential book on Rembrandt's working methods.² Cusping may be visible in raking light or in an X-radiograph, and, if present, it is described in a painting's entry.

To aid the reader in understanding the technical data, images such as X-radiographs and details of the painting and microphotographs have been provided. These visual aids bring to view some of the normally unseen parts of a painting that are so important to understanding both the painting's appearance and the artist's intent.

NOTES

- 1 The capturing of the Carter collection paintings with IRR was carried out by Joseph Fronek, Elma O'Donoghue, and Yosi Pozeilov, Senior Conservation Photographer at LACMA, using the Phoenix Digital Infrared Camera made by Indigo Systems. This camera has an indium gallium arsenide (InGaAs) CCD detector with a high-format array of 640 x 512 pixels. It is sensitive in the near-infrared range of 900nm to 1695nm. Occasionally interference bandpass filters were used to maximize the visibility of some underdrawing materials, and noted accordingly in the Technical Report. Infrared reflectograms are captured as BINS and then exported as 14-bit TIFFs. The stitching together of individual IRRs was conducted by Pozeilov using Photoshop CS6. This equipment was purchased with a generous grant from The Ahmanson Foundation.
- 2 Van de Wetering 1997, pp. 111ff.

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Hendrick Avercamp
(1585–1634)

Winter Scene on a Frozen Canal, ca. 1620
Oil on wood, 14 $\frac{7}{8}$ × 25 $\frac{1}{2}$ in.
(37.2 × 64.8 cm)
Signed at right, on sled: HA

Partial gift of Mr. and Mrs. Edward William Carter and purchased with funds provided by The Ahmanson Foundation, the Paul Rodman Mabury Collection, the William Randolph Hearst Collection, the Michael J. Connell Foundation, the Marion Davies Collection, Mr. and Mrs. Lauritz Melchior, Mr. and Mrs. R. Stanton Avery, the Estate of Anita M. Baldwin by exchange, and Hannah L. Carter M.2009.106.23



Painted about 1620, *Winter Scene on a Frozen Canal* captures the festive atmosphere that accompanied the freezing of the canals and rivers during the late sixteenth and much of the seventeenth century, when the Netherlands and parts of Europe experienced the so-called Little Ice Age. Disrupting normal traffic by boat, the exceptionally cold temperatures turned inland waterways into roadways and recreational parks for rich and poor.¹ Stalls and tents erected on the ice sold food and drink and other wares (fig. 1.1). According to an English visitor to Holland:

In winter the ladies, or better sort of women are . . . taken abroad by their gallants (often) or husbands (seldom except when first married) in Polish sleds or sledges, richly gilt and carved, covered with embroidery of gold or silver or rich silk or tapestry, drawn by a fine horse, richly harnessed. . . . The ordinary sort of people divert themselves . . . in winter in skating, which they do very much and promiscuously, boys and girls, young men and maidens, and some few of the better sort are sometimes seen on the ice at that sport.²

Avercamp's subtle palette of white tones suggests the chill air of the winter day. Beneath the cloudy sky that seems to dissolve into the frozen river stretching deep into the distance, a cross section of society dressed against the cold meets on the ice. In contrast to Esaias van de Velde's *Cottages and Frozen River* (see cat. no. 31), in which villagers go about their chores unselfconsciously and are visually integrated into the tonal landscape, here clearly defined figures appear as a frieze in the foreground, where they perform like actors on a stage. On the left, a duck hunter sporting a red muffler, a gun on his shoulder, and ducks hanging from his belt directs attention to a gypsy fortune-teller, who reads the palm of a young woman. A second gypsy converses with another woman who is accompanied by a man and young girl. Behind them people skate and play *colf*—an early form of golf—while others fish, chat, or travel across the ice by foot, sleds, or in horse-drawn sleighs.³

The identities of the elegantly dressed gentleman with a sword and greyhound and the woman who wears a mask and carries a muff in the right foreground of the Carter painting have attracted the attention of scholars. The couple also appear in a watercolor by Avercamp of four adults and two youths (fig. 1.2) and in a painting in a private collection in the Netherlands.⁴ The inscription on a colored facsimile print of the watercolor made by the collector and publisher Cornelis Ploos van Amstel (1726–1798), dated 1766 (*Rijksmuseum, Amsterdam, inv. no. RP-P-1944-54*), identifies the figures as Frederick V (1596–1632) and his wife, Elisabeth Stuart (1596–1662), the sister of Charles I of England.⁵ As elector of Palatine, Frederick was installed as

king of Bohemia by the Protestant princes in 1619, only to be forced out by the army of the Holy Roman Emperor after one winter. In 1620 the couple, who became known as the Winter King and Queen, and their children took refuge in The Hague, where they lived in exile as guests of the Dutch government. Ploos van Amstel's identification of the figures was accepted by scholars, including Clara Welcker, who argued that Ploos van Amstel was mistaken only about the date. She suggested a date of 1626, when the Kampen archives record the extended visit of Frederick and Elisabeth, as well as Elisabeth's former lady-in-waiting Amalia von Solms (1602–1675), who had married the Dutch stadholder Frederik Hendrik, prince of Orange (1584–1647), the previous year.⁶

Scholars now generally dismiss Ploos van Amstel's identification of the figures on the far right, noting that known portraits of Frederick and Elisabeth do not resemble the man and masked woman.⁷ Bianca du Mortier notes, furthermore, that the costume worn by the woman in the right foreground, which dates about 1615 to 1620, would have been too outmoded to have been worn by a royal princess in 1626. She suggests that the figures might be generic aristocrats, who represented an influential class in Kampen.⁸

People similarly dressed in elegant costumes appear throughout the painting: the woman riding in the sleigh on the left, for example, wears a mask and an expensive ermine-trimmed (and possibly lined) cape to protect her from the cold.⁹ A sword—an attribute of a gentleman of rank—is also worn by the skater in red, who uses it for balance. Another fashionably dressed man, seen beyond the gypsies, has handed his sword and cape to his page as he tries to skate, while in the right background a black page dressed in red holds the cape and sword of his master.

Mingling among the patricians are children and townsfolk as well as fishermen and people in tattered clothes going about their business. Du Mortier suggests that the unusual variety of people relates to the social structure of Kampen, where, in contrast to cities in the urbanized western area of the Netherlands, the aristocracy leased their lands to tenants.¹⁰ Gypsies, many of whom had settled in the vicinity of Kampen since the fifteenth century, were also commonly sighted in the town.¹¹ Some of the people, like the rustic man with a pole in the lower left corner and the boy with the ax on the right, stop to observe the activities of the wealthy. The social relationship is the opposite of that seen in paintings by Jan Brueghel the Elder (1568–1625), such as *Country Life* (*Museo del Prado, Madrid, inv. no. 1444*), where it is the patricians who observe the activities of the countryside.¹² Like Brueghel's paintings, however, *Winter Scene on a Frozen Canal*, which may have been commissioned, was intended to appeal to wealthy collectors who would have identified with the elegantly dressed people and enjoyed the many amusing anecdotes.

The setting of Avercamp's painting is fanciful, contrived to create the impression of a deep space that recedes to a central point on the horizon. The central focus, relatively high horizon, and stage-like presentation of the figures recall the winter landscape tradition practiced by Pieter Bruegel (ca. 1525–1569), which Hans Bol (1534–1593) and David Vinckboons (1576–ca. 1629) took to Amsterdam when they fled Antwerp. Although there is no evidence of direct contact, it was most likely in Amsterdam, where Avercamp apprenticed, that he became familiar with the work of the Flemings. While adopting many of the popular motifs from these artists in his mature works, including the Carter painting, Avercamp lowered the horizon and eliminated the trees and buildings in the foreground, replacing them with a porous frieze of people. Whereas Bruegel used saturated, sometimes rather brown, pigment in the foreground, receding to greenish shades in the center and blue in the distance, Avercamp defined his landscape with thin applications of light blue, pale yellow, and soft pink paint to create the impression of an icy pallor that blurs the distant figures and dissolves the horizon into the sky.¹³

The placement of the figures in the background of the Carter painting appears on first impression to be random, but it is actually carefully planned. Avercamp's ability to gauge the relative sizes of the figures accurately suggests his familiarity with linear perspective, particularly in the prints and books published by Hans Vredeman de Vries (1527–ca. 1607).¹⁴ Avercamp creates the impression of deep space by carefully positioning the figures and sleighs. Their suggested movement reinforces the receding lines of the dikes that visually converge at a central point in the distance. In the lower left a driver standing on the runners of a sleigh with two passengers cracks his whip over a horse racing diagonally across the ice into the distance, where it aligns with a similar sleigh near the horizon. Avercamp balances the implied movement in the picture by placing the fashionable couple skating forward in the center, followed by a younger couple dressed in traditional Waterland costumes, typical of the province just north of Amsterdam. He anchors the composition in the foreground with the rustic man with a pole in the lower left corner, the dog on the right, and the man dressed in a black jacket and breeches who skates across the center foreground parallel to the picture plane.

Avercamp maintained a large collection of figure studies and drawings of groups of two or more figures taken from life, which he used in various combinations in multiple paintings and finished drawings.¹⁵ The figures of the man tying his skates and of the man helping a woman

on with her skates appear frequently in Avercamp's drawings and paintings, as do the stylish skater dressed in red balancing on one foot and the Waterland couple skating behind him. The skater in red is closely related to a pen and ink drawing in the Royal Library at Windsor Castle (*Royal Collection Trust, London, inv. no. RCIN 906477*). The duck hunter, who appears frequently in the same costume but in various poses, was undoubtedly a subject Avercamp studied from life and manipulated to suit his needs (*Rijksmuseum, Amsterdam, inv. no. RP-T-1886-A-684*). Avercamp similarly reversed another drawing (*Royal Collection Trust, London, inv. no. RCIN 906468*)¹⁶ for the charming vignette of the sled with the child seated on his mother's lap who excitedly points to the passing horse-drawn sleigh. The figure of the gypsy also appears in a drawing (*Hamburger Kunsthalle, Hamburg, inv. no. 21647*) that may represent a scene directly observed or that may itself be based on other drawings. The young woman seen in profile as she has her fortune read is based on another study from life in red and black chalk (*Royal Collection Trust, London, inv. no. RCIN 906506*).

Attempts to read meaning into Avercamp's paintings are inconclusive. His winter scenes were not part of seasonal cycles or paired with summer scenes. Typical of seventeenth-century landscape painters, he incorporated traditional allegorical images of winter without, however, intending his paintings themselves to be read as allegories. The old man with a basket crossing the ice in the middle distance on the right, who frequently appears in Avercamp's paintings, refers to the traditional association of winter with the end of life.¹⁷ The fortune-teller and the man splayed across the ice, blood flowing from his mouth and his *colf* stick and hat on the ice in front of him, refer to fortune and the slipperiness of life, the theme of an inscription posthumously attached in the mid-seventeenth century to a popular print by Frans Huys (1522–1562) after Pieter Bruegel, *Skaters by Saint George's Gate in Antwerp*, 1556–60:¹⁸

Oh learn from this scene how we pass through the world,
Slithering as we go, one foolish, the other wise,
On this impermanence, far brittler than ice.¹⁹

In this context, the boy blowing on coals in a brazier behind the woman having her fortune read may refer to the fortunes of love as well as to winter.²⁰ Ultimately, however, while Avercamp's patrons may have recognized his references to the traditional iconography of allegorical prints, they would have appreciated his paintings primarily for their aesthetic beauty and the wealth and variety of anecdotal detail that continue to entertain modern viewers.



Fig. 1.1



Fig. 1.2

Fig. 1.1 Bernaerd van den Putte (1528–1580), *Scene on the Frozen River Scheldt with Antwerp in the Distance*, 1565. Woodcut, $6\frac{1}{2} \times 8\frac{7}{8}$ in. (16.4 × 22.5 cm). Rijksprentenkabinet, Rijksmuseum, Amsterdam

Fig. 1.2 Hendrick Avercamp, *Aan het ijs bij Den Haag* (*On the Ice in The Hague*), 1605–34. Watercolor on paper, $7\frac{3}{8} \times 9\frac{3}{8}$ in. (18.8 × 24 cm). Teylers Museum, Haarlem, The Netherlands (inv. no. O+008)



Fig. TR1.1 Infrared reflectogram

The panel, about $\frac{3}{16}$ inch thick, has been thinned and cradled. There are no bevels. The wood grain is distinctly visible on the surface of the painting, which also has slight vertical undulations, probably a result of its manufacture. There is an indentation, perhaps a knot, on the right side at the center. The panel has a slight convex warp and three minor cracks on the left side.

The thin white ground contains primarily calcium carbonate, and infrared reflectography (IRR)¹ revealed several lines that are clearly underdrawing (fig. TR1.1). These were found in the horizon, in some of the buildings on the left, and in a boat also on the left side of the painting. These cursory lines could have been made with a finely sharpened black chalk or charcoal stick or with graphite. Avercamp used both black chalk and graphite in his many sketches and drawings as well as in other paintings.² He painted over some of these underdrawn lines as he worked.

IRR also revealed several pentimenti executed with carbon black and covered with lead-white paint. Most of the pentimenti are now visible to the unaided eye because of the transparency of the aged paint. They are mainly small changes in the figures, the most obvious being the adjustments to the bustle of the black skirt, shoulder, and arms of the woman skating with the man in red at the center of the painting (figs. TR 1.2; TR 1.3). Avercamp began by outlining this female figure and applying the initial washes (all in carbon black and hence visible in IRR). White paint was used to cover up the earlier parts, and the adjusted figure was painted the same way with outlines, washes, and more opaque paints.

The artist developed interesting techniques to create this cold winter scene. He applied a thin layer of light-colored paint for the ice and sky. The off-white color contains mostly lead-white, smalt, lead-tin yellow, and copper-based pigments. The blue color around the holes in the ice was achieved with a thin layer of blue paint containing smalt and/or black paint on top of the light paint layer that was then covered with

a thin layer of light-colored paint. Some areas of the sky have a slight darkish tint created with a similar type of layering of thin light, dark, and finally light paint layers. The tree on the left side was painted with a dark, warm color, and then some of the branches were subdued with light-colored paint. The sandwiching of a dark between the lights creates an optical effect perfect for the representation of a cold, damp atmosphere.³

Figures and accoutrements were given form with dull colors that relate to the local color and remain visible to some degree as part of the completed image. The dull color partially outlines and fills the forms to various degrees. For example, rust-colored paint used to lay in the red-suited figure in the foreground was almost entirely covered with local color, a bright red supplied by the pigment vermilion-cinnabar. The artist highlighted the red with lighter colors and glazed with translucent deep red paint to form folds and shade. The rust-colored paint left visible along

Fig. TR1.2 Detail

Fig. TR1.3 Pentimento found in the IRR in the woman skating. Note the earlier higher bustle and shifts in her shoulder and left and right arm. These are slightly visible in normal light due to increased transparency of the paint as a result of aging.



some edges of the costume is dull compared with the bright red local color; it therefore recedes, turning the fabric back in space. In contrast, much of the first sketch in dull reddish paint remains visible in the pink coat of the sleigh driver in the far left foreground. The finely brushed outline was filled with a thin application of the dull reddish paint. Then the artist applied only a few strokes of pink.

As would be expected, the forms become more and more sketchy, moving to the hazy background, where most of the staffage was sketched with the appropriate dull color, covered with only a few strokes of local opaque color. In contrast, thick, bright, flesh-colored paint forms the faces and hands of many of these figures.

The technique employed by Avercamp in his paintings appears to be related to that used in his highly finished watercolor drawings. In these drawings the figures have few changes because he already knew exactly how they would look from his numerous preparatory sketches. The colored drawings were done with graphite or chalk and

developed with penned outlines and washes of color, both transparent and opaque. He sold the more refined drawings as “less expensive” paintings.

Carefully superimposing the IRR with the color image of LACMA’s painting showed a somewhat unusual underdrawing technique: all figures have essentially been outlined using colors that relate to the final color of the figures’ costumes. Avercamp intentionally left all of these brushed outlines visible as part of the final composition. Only the outlines and pentimenti that were executed with pigments containing carbon black are visible in IRR. Figures that have underdrawn outlines of browns, yellows, oranges, reds, blues, and greens disappear in the IRR because these pigments are fairly IR transparent. This is similar to the technique the artist used in his refined colored drawings.

The paint layer is in very good condition except for minor losses, which have been restored. A long diagonal scratch, now restored, is located just to the left of center, extending from the ice into the sky for about 3 inches. There are other minor scratches that have been repaired. The edges of the painting have expected wear from the frame and some small losses. A repair about ¼ inch wide is located to the left of the man standing in front of the building.

The grain of the wood, which must have become more visible with aging, has been lightly toned. The monogram is lightly abraded and may also have some toning. The painting had a discolored varnish that was removed at LACMA in 1974. The present acrylic varnish is thin and moderately saturating.

NOTES

- 1 A 1600nm interference bandpass filter was used for the capturing of the infrared reflectogram.
- 2 For black chalk use, see *Ice-Skating in a Village*, oil on wood (Rijksmuseum, Amsterdam), Amsterdam 2007, vol. 1, p. 53. For graphite used as underdrawing, see Wallert 2010.
- 3 Wallert and Verslype 2009–10.

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**Gerrit Adriaensz.
Berckheyde**
(1638–1698)

*The Nieuwezijds Voorburgwal with the
Flower and Tree Markets in Amsterdam,*
ca. 1675
Oil on wood, $14\frac{1}{2} \times 18\frac{3}{4}$ in. (37 × 47.6 cm)
Signed lower right, on canal bulkhead:
Gerrit Berck Heyde

Gift of Mr. and Mrs. Edward William Carter
M.2009.106.1



Using light and shadow and the sweeping walls of the canal, Gerrit Adriaensz. Berckheyde directs attention to the recently completed Town Hall of Amsterdam, the magnificent edifice shining above the shadowed buildings in *The Nieuwezijds Voorburgwal with the Flower and Tree Markets in Amsterdam*. Built on the Dam Square, the commercial center of the city, the Town Hall was begun in 1648 under the direction of Jacob van Campen (1596–1657); inaugurated in 1655, it was not completed until after 1665. The city’s first monumental building designed in the classical style and incorporating freestanding sculptures and sculptural reliefs both inside and out, it physically and iconographically proclaimed Amsterdam’s primacy in politics as well as commerce. The building, which the Dutch poet Joost van den Vondel (1587–1679) called the Eighth Wonder of the World, captured the imagination of the city’s residents and visitors, who extolled Amsterdam’s prosperity, trade, and industry.³ Cosimo III de’ Medici (1642–1723), grand duke of Tuscany, who visited Amsterdam in 1668 and purchased a painting of the Town Hall by Jan van der Heyden (1637–1712), noted in his journal: “Visitors beholding [the new Town Hall] for the first time marvel at the sight. It seems as if all four corners of the earth have yielded their bounty for the sake of its enrichment to deliver their most precious and wondrous treasures to its Harbour.”³

The Town Hall (the present Royal Palace) was the subject of numerous paintings by Berckheyde and his contemporaries.⁴ The most popular view was that of the east façade on the Dam, the broad open square on which the Weigh House and the Nieuwe Kerk are also located. In *The Town Hall on the Dam, Amsterdam, 1693* (Rijksmuseum, Amsterdam, inv. no SK-C-101), Berckheyde exaggerated the scale of the monument by isolating the magnificent sunlit building against the blue sky so that it dominates the square and the figures in the shadows of the foreground.⁵ Typically, Berckheyde was more concerned with the architecture and space than with the activity on the square.

The Nieuwezijds Voorburgwal with the Flower and Tree Markets in Amsterdam depicts the south side and the rear of the Town Hall. The best vantage point to achieve this view was from the south, looking north along the Nieuwezijds Voorburgwal;⁶ Berckheyde probably observed the scene from the former Weessluis, the small bridge that crossed the Nieuwezijds Voorburgwal between the Sint-Luciënsteeg and the Rosmarijnsteeg. From there the broad quay on the left and the gentle curve of the canal provided an unhindered view of the massive Town Hall looming over the smaller, older buildings. An anonymous drawing from about 1610 to 1620 reveals that this view was admired even before the construction of the new Town Hall.⁷ Indeed, photographs made in the late nineteenth century testify to its continuing appeal.⁸ In 1884 the canal, which once connected the Singel

to Amsterdam’s active port on the IJssel, was filled in. A tram now transports passengers along the former canal between the Spui and the Centraal Station.

The earliest known rendering of the Nieuwezijds Voorburgwal with the new Town Hall is a drawing made from the same vantage point about 1665 by Berckheyde’s contemporary Jan Abrahamsz. Beerstraten (1622–1666) (Stadsarchief Amsterdam, Collectie Atlas Splitgerber, image file 010001000680). The drawing shows the Town Hall still under construction, with scaffolding surrounding the cupola and the sculptures of Atlas and the two Virtues not yet mounted on the roof. A drawing by Berckheyde of the same view with the finished Town Hall (fig. 2.1) is probably the original sketch he made on location and later used in his studio in Haarlem for the present painting and three of the four other versions of the subject. The precision and repetition of the major compositional elements in the different versions suggest that Berckheyde employed a mechanical means to transfer the design from the drawing to the paintings. The absence of a grid and the variation in scale of the different versions probably indicate, as Jan Peeters has suggested, that the artist used lenses to project an image of the drawing on the canvas or panel.⁹

The Carter picture is one of five paintings in which Berckheyde represented, with variations, the Nieuwezijds Voorburgwal with a view of the southwest corner of the Town Hall. Only one of the paintings is dated—*The Nieuwezijds Voorburgwal with the Flower Market, Amsterdam, of 1686* (Museo Thyssen-Bornemisza, Madrid, inv. no. 42 [1959.3])—and it is probably the last in the series.¹⁰ Berckheyde’s interest in accurately recording the architecture makes it possible to suggest the chronological order of the paintings by the architectural changes along the east side of the canal, where the wooden buildings and stepped façades were gradually replaced by taller brick buildings with long-necked gables.¹¹ The earliest paintings are probably those in Saint Petersburg (The State Hermitage Museum, Saint Petersburg, inv. no. ГЭ-958) and Amsterdam (fig. 2.2), in which changes from the Beerstraten drawing are evident. The Carter painting and the version formerly with Frederik Muller, Amsterdam (location unknown), closely follow Berckheyde’s sketch, which he apparently made to update the composition.¹² Like the sketch, both paintings include the tall building fifth from the right on the east side of the canal that replaced the small house represented in the earlier versions. The Carter painting relates to the sketch in the arrangement of the boats along the side of the canal and the lower perspective, which gives the Town Hall greater monumentality than in the earlier versions.

Berckheyde carefully articulated and varied the reflections of the Town Hall and other buildings and trees in the canal in each painting. The changes that he made in

the light, vantage point, and details in the five versions indicate his interest in spatial relationships. Light plays an important role thematically as well as compositionally. With the exception of the Madrid version, in which the sunlight is cast from the left, the west, suggesting it is late afternoon or evening, the paintings, including the Carter version, portray the light coming from the right, the east. In these paintings it is morning. Rising in the east, the sun illuminates the south side of the magnificent Town Hall and the roofs of the buildings along the east side of the canal, casting their façades in shadow and filling the wide quay on the west side with sunlight. The cool gray tonality and muted definition of details in the shadows create the impression of an early morning scene.

The Carter painting shares many elements with the version in the Amsterdam Museum, but the differences are significant. In the painting in Amsterdam, the sun is slightly higher than in the Carter painting so that it lights the tops of the trees, subtly illuminates the façades of the buildings with reflected light, and creates a diagonal line of light along the road on the east side of the canal. The crisp reflections of the buildings in the water are interrupted by a boat unloading supplies that is cutting across the foreground parallel to the picture plane. By repositioning the boat and aligning the potted plants along the west side of the canal and extending the line of boats and deepening the shadow across the east side of the canal in the Carter painting, Berckheyde opened the foreground and created a more dramatic image that emphasizes the sweep of the canal toward the sunlit Town Hall, the reflection of which forms a strong vertical accent. Sunlight draws attention to the distant bridge over which a horse-drawn cart travels, probably returning from the Weigh House on the Dam. In the Thyssen-Bornemisza painting, Berckheyde repeated

the open foreground, but by shifting the light and incorporating the tall trees that he had earlier suppressed, he framed the illuminated buildings along the east side of the canal and their reflections in the still canal.

Although secondary to Berckheyde's interest in architecture and space, *The Nieuwezijds Voorburgwal with the Flower and Tree Markets in Amsterdam* and the other versions of the scene accurately suggest the activity of the canal. The quay on the west side was the location of the flower and tree markets, which took place every Monday during the spring and summer.¹³ According to an eighteenth-century source, which notes that the flower and tree markets were more than one hundred years old, merchants were allowed to set up the markets Sunday afternoon after three o'clock.¹⁴ The position of the sun on the right side of the painting indicates that the scene takes place on Monday morning. The tree market sold various kinds of young trees produced by grafting and grown in peat in the vicinity of Alkmaar and Beverwyk and then brought to Amsterdam by barge. Just north of the tree market was the flower market. On the shaded east side of the canal was the pipe market. A canal barge provided daily service between Amsterdam and Gouda, where the clay pipes were made.

Berckheyde's five versions of the painting indicate the success of the image. Like his views of the façade of the Town Hall, they celebrate Amsterdam as the major commercial center of the world. Although not visible, in the pediment on the back of the building, beneath the sculpture of Atlas supporting the globe, is a marble relief by the Flemish sculptor Artus (Arnoldus) Quellinus (1609–1668) that portrays the continents paying homage to Amsterdam. On either side stand Temperance and Vigilance, safeguarding not only the ships at sea but also the local merchants along the Nieuwezijds Voorburgwal.



Fig. 2.1



Fig. 2.2

Fig. 2.1 Gerrit Adriaensz. Berckheyde, *View of the Flower Market (aka View of the Nieuwezijds Voorburgwal with the Town Hall in Amsterdam)*, ca. 1670–75. Graphite, partially strengthened with pen and ink, $6\frac{3}{4} \times 10\frac{7}{8}$ in. (17 × 27.7 cm). Koninklijk Oudheidkundig Genootschap, Amsterdam (inv. no. KOG-AA-2-13-261)

Fig. 2.2 Gerrit Adriaensz. Berckheyde, *The Nieuwezijds Voorburgwal with the Flower Market*, ca. 1660–80. Oil on canvas, $17\frac{3}{4} \times 24$ in. (45 × 61 cm). Amsterdam Museum (inv. no. SA 7455)

Fig. TR2.1 Raking-light photograph of painting showing textures

Fig. TR2.2 Infrared reflectogram



The wood panel is approximately $\frac{1}{4}$ inch thick with bevels on all sides except the top. The central area of the bottom edge of the painting has lost approximately $\frac{1}{16}$ th inch of wood and paint. The panel is in good condition and it is planar.

The panel has a fairly thin, dark red-brown ground that affects the tonality of the painting, and paints vary from thin, dark-colored translucent paints to opaque lights. Thick paint shows brushstrokes. Architectural details, such as the surrounds of the windows on the Town Hall, are in relief. The thick varnish obscures much of the liveliness of the surface, but a photograph taken with raking light gives some sense of the textures (fig. TR2.1).

X-radiography and IRR (fig. TR2.2) revealed both underdrawing and numerous pentimenti. The underdrawing in the buildings is composed of thin, dark, and fairly solid lines and could have been executed with any of the following: graphite pencil,¹ metalpoint, pen, or brush with medium

containing carbon-black pigment.² However, because there is no evidence of perspective guidelines or vanishing points in the underdrawing, the composition may also have been transferred from a drawing.³ The artist adjusted the roof, chimneys, and the figure of Atlas on the Town Hall with dense paint, which is visible even to the unaided eye.

The most significant changes show that Berckheyde reduced the initially larger size of the Town Hall and shifted the perspective slightly. These pentimenti are dark and appear to be brushed applications of paint that contains carbon-black pigment.⁴ However, we were unable to determine just how far the artist developed the earlier composition before abandoning it. Did he just apply thin, dark washes that were part of the underdrawing stage or were these dark areas oil paint?

Judging from its appearance in the X-radiograph and IRR, at one time the figure of Atlas had a greater hunch and a smaller globe on its back. Below and to either side of Atlas there were originally two smaller but similarly

sized sculptures; the one on the left was painted out when the artist made the building smaller (figs. TR2.3, 2.4).⁵ There was a stepped roof on the small building on the far side of the Town Hall, also visible in IRR. The domed cupola was initially larger and positioned farther to the right, suggesting that the artist's view was originally closer to the building. The shape of the cupola was also slightly different,⁶ and the chimneys on the roofline were initially larger, corresponding with the earlier cupola.

Berckheyde applied light blue paint for the sky, leaving reserves for the buildings. The buildings in shadow along the far side of the canal were painted with thin, translucent, dark-to-light scumbles; thick, opaque details were applied over dark-colored paint. It is the dark ground showing through the translucent paints that creates the rich shadows. The sunlit architecture of the Town Hall is described with dense yellow paint applied over the dark

Fig. TR2.3 Detail

Fig. TR2.4 IRR detail showing removal of the sculpture on the lower left below Atlas and changes in the roofline at the upper right



ground. The gray shadows and details on the building were applied over the yellow paint. A layer of dark gray applied over a layer of light gray paint creates the illusion of sunlight striking the glass of the windows.

The buildings in the background, the bridge, and the pavement in the left foreground were almost finished when the trees were painted. The X-radiograph reveals that the building on the left side of the canal was finished before the tall chimney was added over the roof tiles. The staffage was added when the cityscape was close to completion.

The surface coating is synthetic and appears hazy and greenish in ultraviolet light. Thick varnish makes it difficult to truly assess the condition of the painting. The surface has some abrasion, and there are a number of restored losses along the top edge. The wood grain, which had become more apparent, has been toned to be less noticeable. The signature appears reinforced to some degree.

NOTES

- 1 Berckheyde used graphite in the drawing *View of the Nieuwezijds Voorburgwal with the Town Hall in Amsterdam*, collection Atlas Van Eck, Koninklijk Oudheidkundig Genootschap, Amsterdam, inv. no. W13-261.
- 2 Lines produced by black chalk or charcoal lines would be powdery in texture, and this was not characteristic of the lines in this underdrawing.
- 3 Jan Peeters suggests that the four Town Hall paintings by Berckheyde, all very close with only simple differences in staffage, may have been transferred from one drawing via camera obscura. This might explain the size differences and why there are no transfer indications (grids, blackened backing, etc.) on the drawing itself. Amsterdam 1997, p. 97.
- 4 Carbon black appears dark in the IRR.
- 5 The sculpture on the left is present also in the drawing at the Koninklijk Oudheidkundig Genootschap; see n. 1 above.
- 6 The shape might correspond to the cupola's being surrounded by a scaffold.

3

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Anthonie van Borssom
(1630/31–1677)

Panoramic Landscape near Rhenen
with the Huis ter Lede, ca. 1666
Oil on canvas, 20 × 25¹⁵/₁₆ in.
(50.8 × 65.9 cm)
Signed lower right: A Bor, f[illegible] 16 [illegible]

Gift of Mr. and Mrs. Edward William Carter
M.2009.106.2



Formerly attributed to Adriaen van de Velde (1636–1672), *Panoramic Landscape near Rhenen with the Huis ter Lede* is now accepted as a work by the Amsterdam landscape painter Anthonie van Borssom. A. B. de Vries and Egbert Haverkamp-Begemann recommended the attribution when the Carters purchased the painting in 1971. In 1981 the authors of *A Mirror of Nature* were the first to publish the painting as a work by Van Borssom. The discovery of a partial signature on the lower right of the Carter landscape confirms the attribution to Van Borssom.¹

The panoramic view of a broad river valley from the prospect of a hill and the tightly rendered style of the Carter painting compare closely with Van Borssom's signed painting *River Landscape near Cleves with Fortress Schenkenschans, High and Low Elten*, about 1666 (*Museum Kunstpalast, Düsseldorf, inv. no. M 121*). In the Carter painting, Van Borssom marks the progression across the landscape into the distance by alternating patterns of light and shadow, a feature typical of his paintings of the 1660s, when he was influenced by the panoramic landscapes of Philips Koninck (1619–1688). In his two paintings of Schenkenschans, located near Emmerich, where the Rhine splits into the Waal and the Lower Rhine, light draws the viewer's attention from the sunlit foreground with cattle to the distant river as it sweeps through the landscape.² In the Carter painting, the dark foreground, the reflection of the river that stretches across the composition, and the horizontal layering of clouds accentuate the broad panorama. Narrow horizontal striations painted thinly with a soft brush in subtle shades of gray, green, and blue define the middle and distant landscape and suggest light filtered by the passing clouds. Dark trees and shadows intersect the panorama and lead the eye from the foreground into the distance, where a castle stands above the flatland to the right of center, and the village of Kesteren lies farther left. The single traveler and the small herd of cattle silhouetted against the river help to tie the foreground to the distance. Van Borssom further integrated the composition by continuing the diagonal line of the rutted road from the left foreground through the row of shrubbery leading to the castle, complemented by the parallel placement of the tributary of the river on the far right.³

The castle in the Carter painting is the Huis ter Lede, also known as Huis te Lynden. The ancestral home of the Van Lynden family, it was apparently well known in the seventeenth century. An engraving of “t Huys ter Lee” was published by Christophe Butkens in *Les annales généalogiques de la maison de Lynden* and later included in Abraham Rademaker's *Kabinet van nederlandsche outheden en gezichten* of 1725.⁴

In the seventeenth century, the Huis ter Lede was owned by the counts of Waldeck-Piermont and Culenborch, one of whom may have commissioned the painting from Van Borssom.⁵ The artist is known to have depicted at least one other specific country house, the hunting lodge

Toutenburg in Maartensdijk, located like Huis ter Lede in the province of Utrecht.⁶ Borssom's portrayal of a specific aristocratic residence in *Panoramic Landscape near Rhenen with the Huis ter Lede* recalls the late sixteenth-century Flemish landscape paintings and prints of the seasons by Lucas van Valckenborch the Elder (ca. 1535–1597),⁷ which were followed by the often large paintings by Jan Brueghel the Elder (1568–1625) of Castle Mariemont for the Archduke Albrecht and his wife, the Infanta Isabella, joint governors of the Spanish Netherlands.⁸

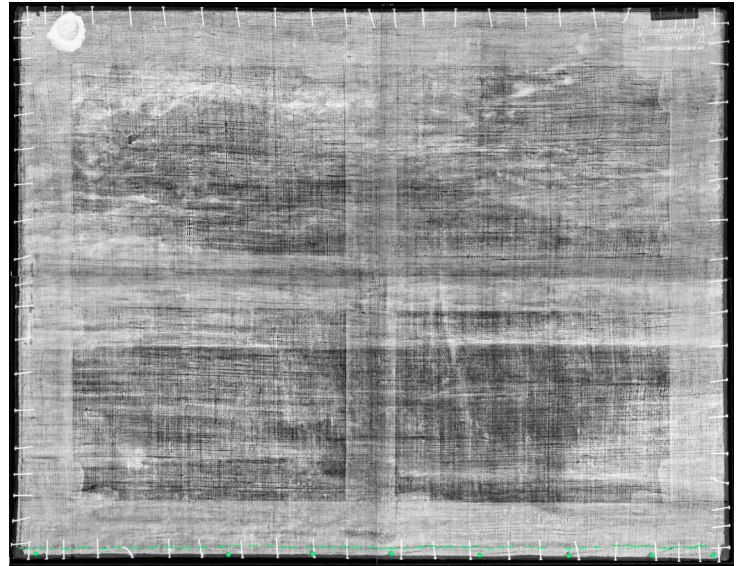
However, in contrast to the high horizons, imagined landscapes, and artificial color schemes of the Flemish examples, which serve as stage sets for genre portraits of the residents and their entourages enjoying country life, the low horizon and gentle luminous light that infuses Van Borssom's composition, as well as the absence of artificial framing devices or significant staffage, create the naturalistic impression of an actual flat landscape that stretches from the foreground far into the distance.

The Huis ter Lede was located near the town of Rhenen on the Lower Rhine, where the Utrecht hills abruptly end and the flat landscape of the Neder-Betuwe extends for miles.⁹ According to an eighteenth-century pocket travel guide: “On the west side [traveling from Wageningen to Rhenen] there is a very high mountain, which is frequently climbed to gaze out over one of the finest views over the Rhine, as well as the Neder-Betuwe, and the Rheensche Veenen.”¹⁰

In the seventeenth century a platform known as the Koningstafel, or King's Table, was built between Rhenen and Wageningen on top of the Grebbeberg, which provided the greatly admired views and could be seen for miles standing above the flat valley.¹¹ Frederick V (1596–1632), elector Palatine, the so-called Winter King who lived in exile in The Hague and Rhenen, reportedly enjoyed resting there while hunting on the mountain. The Koningstafel, represented in 1646–48 by Aelbert Cuyp (1620–1691) in *Two Horsemen on a Ridge* (private collection, New York),¹² was undoubtedly the place from which Van Borssom drew the view of Huis ter Lede that he later used for the Carter painting. The village of Ter Lee, which appears to the left of Huis ter Lede in the Carter landscape, can be seen in the distance in the Cuyp painting.

Van Borssom's attraction to the view from the Koningstafel is documented by two drawings. A signed pencil and wash drawing in the *Graphische Sammlungen der Klassik Stiftung Weimar* (inv. no. KK 4801) represents a view closely related to that in the Carter painting.¹³ A second drawing signed by Van Borssom represents a group of well-dressed men and women who have climbed the hill to picnic around the Koningstafel and enjoy the famous view (*The Metropolitan Museum of Art, New York, inv. no. 2005.418.5*)¹⁴ in a panoramic landscape that is remarkably similar to that represented in the Carter painting.

Fig. TR3.1 X-radiograph showing tack holes and the old rollover edge



The painting is on a medium-weight, plain-weave canvas lined to a similar type canvas with an aqueous adhesive. The stretcher is slightly larger than the original painting. Tacking margins have been removed from all but the bottom edge, where the margin was folded out and painted to extend the painting by about $\frac{1}{4}$ to $\frac{1}{2}$ inch. The X-radiograph reveals some tacking holes in the margin and a line of loss (fig. TR3.1). It also reveals cusping on all sides of the canvas.

The canvas has a thin red ground with a somewhat thicker gray one on top. The sky is fairly directly painted with white, gray, and blue paints. Examination of the Van Borssom with infrared reflectography (IRR) did reveal some

cursory dark lines for the horizon and the fields (fig. TR3.2). However, most of these lines were also somewhat visible in normal light, so it was not possible to say with certainty that they were underdrawn. As found in the work of other seventeenth-century Dutch landscape painters, such as Esaias van de Velde (cat. no. 31) and Philips Koninck (cat. no. 19), Van Borssom may have been incorporating his underdrawn lines into the final painting, leaving them visible as part of the composition. It was not possible to determine if the lines were brushed or executed with a dry medium such as black chalk or charcoal.

The artist laid out the landscape with dark, translucent paint and then developed the forms with local colors and glazes. The X-radiograph appears fairly uniform with indistinct forms.

The landscape was almost finished before the staffage was added. The cows were laid in with a middle tone of local color to which the lights and darks were applied. Dark brown paint was used for the signature. Only the first part of the signature is legible.

The painting reads well, although surface paints show signs of abrasion. There are scattered restorations, including a large one in the upper right corner of the sky about $2\frac{1}{2}$ inches in diameter. There is also some restoration along the edges, especially at the bottom. A dark somewhat irregular crackle pattern exists throughout the



Fig. TR3.2 Infrared reflectogram

painting as well as some circular crack patterns in the sky, where the canvas was probably impacted from the reverse. Perimeter stretcher cracks are also visible. Shallow, vertical waves visible in raking light suggest that the painting may have been rolled at one time. The lining has flattened the painting to some degree.

The varnish, which is fairly clear and saturating, appears to be a synthetic. It has a dense fluorescence in ultraviolet light that may hide some restoration toning.

**Ambrosius Bosschaert
the Elder**
(1573–1621)

Bouquet of Flowers on a Ledge, 1619
Oil on copper, 11 × 9¹/₁₆ in. (27.9 × 23 cm)
Signed and dated lower right, on the sill: AB 1619

Gift of Mr. and Mrs. Edward W. Carter
M.2003.108.7



According to his daughter Maria, Ambrosius Bosschaert the Elder died at the home of Frederik van Schurman (1564–1623) in The Hague in 1621.² The artist had traveled from his home in Breda to the court city to deliver a *blompot* (flower pot) to Schurman, wine steward (*bottelier*) of Prince Maurits, for which he was paid 1,000 guilders.³ That Schurman was willing to pay such an exceptionally high fee for the painting reveals the esteem with which he held the artist, as well as the value he placed on the subject, a vase of flowers, each of which was so meticulously rendered that it could be clearly identified and admired.⁴

Bouquet of Flowers on a Ledge is one of the most beautifully painted and best-preserved examples of the perfectly balanced, symmetrical bouquets that are the hallmark of Bosschaert's oeuvre. Executed with orderly layering of paint and glazes applied to a prepared copper plate with brushstrokes that seem to melt away, the petals of the tulips appear like satin, while the delicate, transparent wings of the dragonfly perched on the yellow iris dissolve against the sky. Bosschaert carefully defined each blossom, shell, and insect according to its individual color and form. Although the flowers within the evenly lit bouquet cast no shadows, shadows of the glass rummer decorated with thorn prunts,⁵ the shells, and the single carnation are visible on the ledge. The firm materiality of the bouquet and objects placed on the ledge contrasts with the soft, atmospheric rendering of the distant river landscape and sky. The almost surreal quality of the painting anticipates the paintings of René Magritte (1898–1967) three centuries later.

During the first decades of the seventeenth century, Bosschaert and a number of his contemporaries, notably Jan Brueghel the Elder (1568–1625), Jacob de Gheyn II (ca. 1565–1629), and Roelandt Savery (1576–1639), represented similar, symmetrical, carefully defined still lifes of flowers on a ledge either in a niche or against a dark background. The Carter painting is one of only six known still lifes in which Bosschaert juxtaposed a bouquet on a ledge against a cloud-streaked sky and distant landscape, as if, as Lawrence Goedde has observed, “suggesting its relation to that world as an epitome of it.”⁶ In all but the Carter painting, the bouquet is framed by an arched window with a view to a distant landscape (fig. 4.1).⁷ There was no precedent in painting for representing a bouquet against a distant landscape, suggesting, as Sam Segal was the first to recognize, that Bosschaert derived this format from earlier print sources, such as the more elaborate *Vase of Flowers in an Open Niche*, 1599, engraved by Hendrik Hondius (1573–ca. 1649) after a design by Elias Verhulst (before 1570–after 1620).⁸

The realistic appearance of Bosschaert's bouquet is a conceit. Like his contemporaries, he may have occasionally painted individual flowers directly from life (especially the common flowers) but never an assembled bouquet. Indeed,

the actual flowers he depicts in the Carter bouquet, and others, bloom at different times of the year: the yellow fritillaria, the tulips, iris, daffodil, and red-and-white liverwort (a kind of anemone) are harbingers of spring, while the roses and carnation bloom in mid- to late summer.⁹ The precise and independent description of each of the blossoms, which cast virtually no shadows within the bouquet, and the repetition of certain flowers in his other paintings—such as the pink rose in the lower right of the present picture that reappears in reverse in Bosschaert's painting of 1621 in the National Gallery of Art, Washington, DC (inv. no. 1996.35.1)—suggest that he relied on drawings or prints of individual flowers as guides. Evidence of underdrawing and, in places, pouncing in the Carter painting and others indicates that he transferred images of individual flowers and possibly complete compositions onto his panels (see Technical Report).

Although none is known, Bosschaert probably made drawings of actual flowers from life but also undoubtedly relied on naturalistic depictions of flowers in contemporary florilegia, which both served as models and, at times, were apparently used for transfer.¹⁰ The most famous of these were *Florilegium*, published in Frankfurt in 1612 as a nursery catalogue by the Amsterdam merchant of exotica Emanuel Sweerts (1552–1612),¹¹ and *Hortus Floridus*, published in Utrecht in 1614 by Crispijn van de Passe II (1589–1670).¹² Both books enjoyed enormous success and were republished numerous times. Praised for their lifelike illustrations based on direct observation of living or recently cut flowers, florilegia advertised a merchant's stock or celebrated the beauty and diversity of a famous garden.¹³ For his commemorative album, *Hortus Eystettensis* (Nuremberg, 1613), for example, the prince-bishop of Eichstätt, Johann Konrad von Gemmingen (1561–1612), had live flowers from his garden sent in boxes each week to artists, who made beautiful watercolor drawings that were later translated into prints showing the various stages of a flower.¹⁴

By the early seventeenth century, the desire for scientifically accurate depictions of plants and flowers from Asia, the Americas, and Africa was widespread. Scientists, collectors, and courtiers throughout Europe eagerly sought and exchanged written and visual information about new species of plants and actual specimens for their gardens. Middelburg, one of the major ports of the Dutch East India Company (Verenigde Oostindische Compagnie, VOC), was an important garden center at the beginning of the seventeenth century, when Bosschaert was in the city.¹⁵ Distinct from the medieval gardens in which plants were grown for medicinal purposes, the famous botanical gardens established in Middelburg by the botanist Matthaeus Lobelius (1538–1616)¹⁶ and at the University of Leiden by Carolus Clusius (Charles de l'Écluse, 1526–1609),¹⁷ were extensions of *Kunst- und Wunderkammern* that sought to include the

most exotic and rare specimens. The tulip, which is today so closely associated with Holland, was first imported from Turkey to Europe in the mid-sixteenth century and popularized by Clusius.

The mysterious ability of a tulip bulb to change from year to year (later attributed to a virus) made these flowers among the most prized possessions of collectors. By 1623, just two years after Frederik van Schurman paid Bosschaert 1,000 guilders for his “flower pot” and when the average annual income in the Netherlands was 150 guilders, a single bulb of the highly prized *Semper Augustus* sold for 1,000 guilders. By 1637 the price had risen to 10,000 guilders, equivalent to the cost of a house on a canal in the center of Amsterdam with gardens and coach house.¹⁸ In the same year, however, the speculation in tulips had reached such a height that the inevitable happened: the market crashed. Although the collapse of the tulip market financially ruined many speculators—among others, the painter Jan van Goyen (1596–1656)—the fascination with the tulip and other flowers continued throughout the century.

The number of similar bouquets painted by Bosschaert and his contemporaries attests to their enduring popularity and suggests that realistic images of flowers and shells accurately rendered in three dimensions and natural colors were themselves sources of pleasure and could substitute for the actual objects. Referring to a variegated bouquet he had recently begun in 1606, Bosschaert’s contemporary Jan Breughel the Elder wrote to his patron Federico (1564–1631), Cardinal Borromeo, archbishop of Milan, “[the painting] will succeed admirably: not only because it is painted from life but also because of the beauty and rarity of various flowers which are unknown and have never been seen here before.”¹⁹ Although common today, in the early seventeenth century, the tulips, yellow fritillaria,²⁰ red-and-white-striped liverwort, and the daffodil depicted in the Carter painting were grown from bulbs imported from Asia. The black-and-white *Conus marmoreus* shell came from East India, and the yellow *Polymita picta* from Cuba.²¹ Bosschaert’s contemporaries marveled not only at the rarity of the objects but also at the skill it took to depict the flowers, shells, and the details of dewdrops and insects so realistically. Stories of ancient artists who could deceive animals with the realism of their images were well known. The delicate dragonfly perched on the yellow iris and the droplets of moisture on the leaves in Bosschaert’s painting indeed recall the story of Zeuxis, who painted with such dexterity that he was able to fool the birds who flew to his painting in search of fruit.²²

In the past, referencing biblical verses and emblems such as Roemer Visscher’s 1614 print representing tulips, *Een dwaes en zijn gelt zijn haest ghescheijden* (*A Fool and His Money*

Are Soon Parted) (fig. 4.2), scholars have interpreted flower still lifes such as *Bouquet of Flowers on a Ledge* as warnings about the transience of earthly life²³ and the vanity of collecting tulips and shells.²⁴ Scholars have deconstructed bouquets and interpreted each individual flower, insect, and dewdrop emblematically, in an effort to show that the intention of the artist was to instruct the viewer to stop and contemplate God, because the life of man, like that of flowers, is brief. The negative emblematic reading of individual flowers and insects is, however, questionable when no specific inscription or reference is included.²⁵

In his preface to *Florilegium*, Sweerts reflects a different, more positive attitude. Acknowledging that man’s life, like that of flowers, is brief, he praises God’s greatness in providing such wondrous flowers for the enjoyment of man. Sweerts notes that he was motivated to produce the book so as

to display with it, to all eyes, the infinite power of God, in which one can look as in a mirror, and thereby be moved to understand how short and trivial life is; and on the other hand, how great is God’s Mercy, since he shares with us worthless creatures His manifold beautiful, wonderful creations, the flowers, for our refreshment and comfort. These give us to know that man’s life is nothing else than a flower of the fields, which withers soon. . . . Through them shall we be awakened and warned to laud and praise his Divine goodness.²⁶

One often finds references made by both Protestants and Catholics to the two books by which one knows God—the Bible and nature. The Garden of Eden and flowers are said to be expressions of God’s creation. The title page of *Hortus Eystettensis*, for example, refers to the bishop’s view of the garden and the book as a living or pictorial version of Psalm 150, a tribute to the creator of all things.²⁷ In paintings in which the bouquet is set against an extensive landscape, the artist seems to extend the metaphor to the world beyond.

The acquisition of Bosschaert’s paintings had much to do with the desire to possess the beautiful flowers and shells that appear in them but that were difficult and expensive to own. Like the *Hortus Eystettensis*, an expression of Johann Konrad von Gemmingen’s passion for beautiful flowers, both common and exotic, and his desire to extend their presence beyond their brief life, Bosschaert’s bouquets were a way of celebrating and preserving the beauty of the flowers through the dark winter days.



Fig. 4.1



Fig. 4.2

Fig. 4.1 Ambrosius Bosschaert the Elder, *Vase of Flowers in a Window*, ca. 1618. Oil on panel, $25\frac{1}{4} \times 18\frac{1}{8}$ in. (64 × 46 cm). Mauritshuis, Bequest of Arnoldus Andries des Tombe, The Hague, 1903 (inv. no. 679)

Fig. 4.2 Roemer Visscher (1547–1620), *Een dwaes en zijn gelt zijn haest ghescheijden* (A Fool and His Money Are Soon Separated), 1614. Engraving, $3\frac{3}{4} \times 2\frac{3}{8}$ in. (9.5 × 6 cm). Rijksmuseum, Amsterdam (inv. no. BI-1893-3539-11)



Fig. TR4.1 Reverse of the copper panel with some oxidation, as well as adhesive from old labels and tape

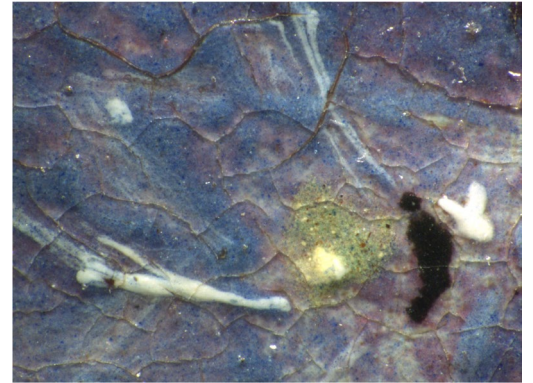


Fig. TR4.2 Digital micrograph (100x magnification) of the lower left flower of the blue spray of geraniums showing the blue base layer glazed with violet lake

The support is a sheet of copper with a thickness of about $\frac{1}{16}$ th inch. Because the smooth, hard metal support does not absorb the oil medium, it provides a rich, enamel-like surface that is an excellent base for painting fine details. The support is in good condition. The plate has slight undulations but appears quite flat under normal viewing conditions. The lower right corner was bent at one time and restored (fig. TR4.1).

The ground appears to be gray and thinly applied. White paint containing mostly lead white was applied over the gray ground from the upper edge of the painting to at least the top of the ledge. Over this white layer the artist applied the blue paint of the sky, which contains smalt and possibly other blue pigments, leaving reserves for the white clouds. He applied thin blue and green paint layers for the trees, city,

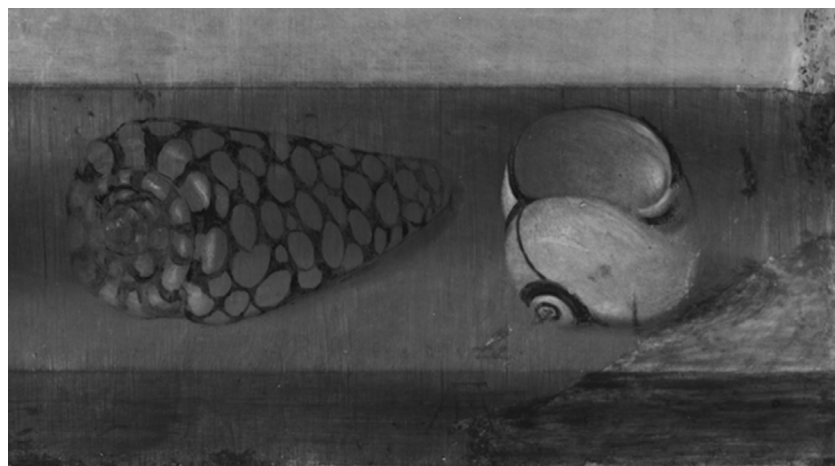
and water. The ledge was laid in with gray-brown paint containing ocher and umber pigments, which was worked up with shadows and highlights.

The bouquet is remarkable for its fine details and the layering of paint, including glazes and scumbles, which require a deep understanding of colors and pigments. The paint was mostly applied in thin layers ranging from almost opaque to translucent. For example, the tiny blue flowers (geraniums) at the upper left were laid in with an opaque blue-colored paint over the painted sky. The blue of the flower was subsequently glazed with a translucent violet lake that was applied thickly for the dark shadows but more thinly to create the transition to medium and light tones. While these layers of paint are not readily obvious to the unaided eye, magnification helps to distinguish them (fig. TR4.2). Brushstrokes are only evident in some of the pasty paints: for example, the whitest parts of the large white rose or the light-colored stripes of the large tulip at the left. The thorns on the rose stems and the legs of the insects were painted with very fine brushes.

The complexity of the painting can be better understood by looking closely at the individual flowers. For example, Bosschaert painted the opaque standards of the yellow iris with a thin base layer of mostly lead-tin yellow mixed with lead white over the layer of blue sky. Then he applied thicker paint with proportionately more yellow pigment using a variety of brushstrokes and even little dots to give form and volume. Light blue or violet paint spotted along the edges of the iris's standards defines the fluting that is typical of this flower. Finally, a rust-orange glaze achieves the fine modeling from dark to light. The blue sky shows through the transparent falls of the iris. The veins of the falls were painted with a rust-colored translucent paint with tiny touches of light violet paint.

Numerous colors of paint, direct and layered, and various brushstrokes create the large striped tulip on the left. The artist applied thin white paint that

Fig. TR4.3 IRR detail of the lower right corner with signature, showing damage to the copper panel and retouching



transmits the blue of the sky and dense stripes of white, yellow, and crimson. He scumbled light pink and glazed red lake so thinly over the thin white layer that the blue color of the sky underneath visually affects the final color, which verges on violet. The crimson paint applied more densely along the edges of the petals was feathered with the tip of a brush and is visible only with magnification. Nevertheless, in normal viewing circumstances, the feathering helps to create the texture and character of this tulip.

The cream-colored paint describing the large white rose was laid in so thinly over the blue sky that again the underlying blue affects the overall tone. Denser white and violet-pink paints applied in minute, distinct strokes created the highlights and mid-tones over the first thin layer of paint. The soft bluish undersides of the petals were created with a thin application of paint containing a black pigment that was then scumbled with white. Finally, brownish glazes were used for the deeper shadows. Light blue paint visible

along some outlines of the petals creates soft curves and adjusts the shape of the flower. At the center of the flower fine dots of lead-tin yellow indicate stamen tips. In intense light the creamy white form glows with pinks and soft blues. The central red-striped liverwort has a base paint layer of mostly lead-white pigment. Over the white layer the artist painted stripes with red paint containing as the primary pigment vermilion-cinnabar, and he finished the flower with glazes of red lake and blue pigments. The center of the flower probably contains red lake. The stamens are deep blue with dots of white on their tips.

The green leaves at the center of the bouquet have a first opaque layer that contains at least the pigments green earth, ochers, and lead-tin yellow. To model the forms and paint details the

artist used translucent yellow and blue-green paint. He painted the foliage after most of the flowers were well along, but the edges of the flowers were adjusted in some places over the foliage.

The dark-marbled shell was painted over the gray paint of the ledge with off-white or light gray paint. As he did with other objects in the still life, the artist sensitively observed the patterns on the surface of the shell, noting at least two different tones of brown (both umber per X-ray fluorescence spectrometry). With white strokes he added details and texture, while with warm glazes he modeled the form with shadows.

The condition of the painting is good. Ultraviolet light showed some scattered restorations at the edges of the picture and in the landscape, but few restorations are in the still life itself. There is fine craquelure in certain paints. For example, the red-violet center of the liverwort, a translucent, medium-rich film that no doubt contains a lake pigment, has a fine pattern of slightly lifted cracks.

Fig. TR4.4 Construction lines revealed in the IRR

Fig. TR4.5 This IRR detail shows fine underdrawn lines around the bottom of the vase and in the buds. Some lines suggest floral shapes that were not developed into paint.



The lower right corner of the copper panel was bent at one time and restored; the diagonal bend is about $\frac{3}{4}$ inch into the picture from the lower right corner. The signature is abraded; the date, which falls over the bend, is very abraded and reinforced. There appears to be some original paint, but only with IRR can one make out the date as 1619 (fig. TR.4.3).

The thick varnish, which appears semi-glossy and uniform, fluoresces strongly in ultraviolet light and mutes the restorations described above. The painting was sprayed with an acrylic varnish in 1982.

The infrared reflectogram¹ was very light and lacking in contrast due to the high IR reflectivity of the ground that

contains calcium carbonate.² This made it somewhat difficult to see anything in the image. However, when the contrast and darkness were modified using Photoshop, construction lines, underdrawing, pentimenti, and, most interestingly, what looked like tiny black dots of pouncing were revealed.

The construction lines (fig. TR4.4) consist of a centralized vertical line, bisected by two horizontal lines that describe the ledge on which the vase sits.³ The vertical line is thicker and more powdery-looking than the two horizontal lines and may have been executed in black chalk or charcoal. The two horizontal lines are sharper, thinner, and more even in width, perhaps done with graphite pencil or metalpoint (a pen and liquid medium containing carbon-black pigment could also have produced such lines). A straightedge was certainly used to draw these lines.

The IRR showed underdrawing in some of the flowers and in and around the bottom of the vase itself. In some cases these lines depict flowers that were not translated into paint (fig. TR4.5). The lines are similar in character (though a little thinner) to the horizontal construction lines. They are uniform in width and may have been executed in pen. However, their unwavering and deliberate character, without corrections, also suggests the possibility that the drawing was transferred.

When the contrast of the IRR was increased, tiny dark dots that looked like pouncing were noted around the petals of the large white rose, just left of center (fig. TR4.6). Pouncing is a transfer technique in which tiny perforations are made in the lines of a drawing. The

Fig. TR4.6 IRR detail of the white rose. When the contrast in the IRR was increased, pouncing was revealed around the outlines of some petals.



drawing is then placed over a prepared canvas or panel, and a pigment is dusted through the holes to transfer the design. The dots of pigment can be connected with something more permanent such as a pen or brushed line, and any excess pigment dust brushed away. Using the IRR, other sections of the painting were examined for evidence of pouncing, but it appeared to be most apparent in the rose. Also the lead-white paint of the rose is particularly transparent in IRR, and this may be why the pouncing is more evident here. However, there is also the possibility that the pouncing exists only in the rose, suggesting that the more complex flower was transferred into the composition.

Like many still-life painters, Bosschaert probably used florilegia for his detailed and precise floral paintings.⁴ No drawings by Bosschaert the Elder are extant; however, if he used drawings to transfer his designs, this might explain why

none survived. Such working drawings could be used multiple times and would not have had much aesthetic value for early collectors due to the perforations, distortions, and pigment residues. In any case, the repetition of almost identical flowers in his paintings (sometimes reversed) suggests that he used prints or drawings to guide him.

The IRR also showed a pentimento of a dark butterfly/moth, located at the top center of the composition, just above and to the left of the red-and-white striped anemone. It is likely that the butterfly may have been developed further than the underdrawing stage because it has been given a wash that contained carbon black—before it was abandoned and covered with green fronds.

NOTES

- 1 The IR reflectogram was taken using the 1400nm interference bandpass filter.
- 2 X-ray fluorescence spectrometry (XRF) confirmed the presence of calcium throughout the painting, suggesting CaCO_3 in a ground.
- 3 Vertical and horizontal placement lines have also been found in floral still-life paintings on copper by Bosschaert's son, Bosschaert the Younger (1609–1645). Murray and Groen 1994, p. 13.
- 4 Florilegia were reference books, filled with detailed drawings and images of rare and beautiful flowers. For descriptions of the use of florilegia by Dutch painters, see Washington 1999, p. 25, Murray and Groen 1994, pp. 7–20, and Pennisi 2007.

5

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Jan Dirksz. Both
(ca. 1618–1652)

Landscape with a Draftsman,
ca. 1645–50
Oil on canvas, 40³/₄ × 46³/₈ in.
(103.5 × 117.8 cm)
Signed lower left: *J Both*

Gift of Mr. and Mrs. Edward William Carter
M.2009.106.3



Silhouetted against still water in which trees are reflected, an artist sketches as a man leans over his shoulder and gestures toward a stone bridge with a tower and an ancient portal. Warm light diffused through the landscape illuminates the distant hills. To the right of the artist, a shepherd in a sheepskin vest sits on a rock, his attention drawn to a herder leading a bull and speaking to a man seated on a heavily laden donkey. The warm light, distant mountains, stone bridge, and staffage remove the scene from the local experience of the Netherlands and, instead, evoke the Roman Campagna.

Jan Both probably painted *Landscape with a Draftsman* in Utrecht in the mid- to late 1640s following his return from Italy in 1642. The painting is a transitional work, executed just before he established his mature style about 1650. The tight brushwork, compact shape of the central tree, and the dramatic contrast between the massive dark forms on one side of the composition and the light-filled distance reflect his earlier style, while the sensitive treatment of light and atmosphere herald his later paintings. After about 1650, the date of the similarly composed *Italian Landscape with Ferry* (Rijksmuseum, Amsterdam, inv. no. SK-A-52), Both's paintings exhibit looser brushwork and a preference for trees with open foliage and prominent detail in the foreground.¹ The progression from foreground to background is also more gradual than in his earlier paintings.

In 1662 the Dutch writer Cornelis de Bie (1627–ca. 1711) called Both a painter of landscapes “bien ordonnées.”² He recognized that Both's compositions in which the figures appear to be casually placed within their natural environment, as if caught in a chance view of everyday life, were, in fact, carefully orchestrated. Both's approach to composition, as his biographer the German artist and writer Joachim von Sandrart (1606–1688) noted, was closely related to that of his slightly older contemporary, the French painter Claude Lorrain (1604–1682), whom he had known in Rome and with whom he had shared the commission to paint landscapes for the Buen Retiro Palace in Madrid.³ The compositional structure of *Landscape with a Draftsman*—the deep view to the light-filled distance framed by tall trees cast in shadow in the foreground—is similar to early works by Claude that Both would have known in Rome, such as *Landscape with the Rest on the Flight into Egypt*, about 1639.⁴ Also like Claude, Both used light and staffage to define the specific time of day—here the late afternoon (or early evening).

From the example of Claude as well as the Haarlem painters, especially Esaias van de Velde (1587–1630), Both developed the device of visually moving the viewer through the landscape by carefully positioning the staffage. Whereas Claude and others employed lines of figures to direct the viewer, Both, like Van de Velde, hyphenated the movement

by placing his figures at critical points, letting their postures suggest direction. In the Carter painting, the draftsman and his companion, who face away from the viewer, help to connect the dark foreground to the softly lit bridge and distant mountains. Strong sunlight draws attention back to the foreground, where a shepherd seated on a rock directs the viewer's gaze to the travelers, whose positions indicate they have met in passing. The bright red sleeve and hunched posture of the man on the donkey points toward the road, which continues behind the trees and reappears in the distance, where it crosses a bridge. Both probably appropriated the device of the stone bridge from Claude, who frequently included the horizontal motif in his paintings of the late 1630s and 1640s. By reorienting the bridge on a diagonal, however, Both suggests the continuation of the road, linking the foreground and background.⁵

Both's figures are larger and compositionally more significant than Claude's. They also differ in character. Rather than Claude's arcadian shepherds, here contemporary travelers casually conduct their business. The carefully observed postures and expressions of the figures establish a sense of intimacy and psychological rapport. Both derived his figure type from the images of Roman peasant scenes painted by Pieter van Laer (1599–1642). He was also strongly influenced by his older brother Andries (ca. 1612–1641), who had provided the figures in Jan's landscapes for the Buen Retiro in 1640–41. Jan's figures are typically stockier and their facial types less wizened than those by his brother.⁶

Jan Both painted the subject of an artist sketching a number of times throughout his career.⁷ In the Los Angeles painting, the position of the artist seen from the back invites the viewer to share the distant vista that has captured his attention. Although images of artists sketching also appear in the work of earlier artists, Both was probably inspired again by the example of Claude, who included a similar figure of an artist sketching alongside bystanders gesturing toward the distance in *Artist Studying from Nature* (fig. 5.1).⁸ Both artists were referring to actual practices and, perhaps, wanted to suggest the veracity of their painted views. Sandrart, who lived in Rome between 1629 and 1635, describes expeditions into the countryside with Claude Lorrain and Nicolas Poussin (1594–1665) “to paint or to draw landscapes directly from nature.”⁹ Although typically artists in the seventeenth century returned to their studios to paint, a drawing by Jan Asselijn (after 1610–1652), a Dutch painter who was active in Rome between 1635 and about 1642, depicts a painter at an easel set outdoors (Kupferstichkabinett, Staatliche Museen zu Berlin, inv. no. KdZ 144).

The mountainous landscape and ancient bridge in *Landscape with a Draftsman* is generally reminiscent of the Roman Campagna, but it is, nevertheless, a fantasy.¹⁰

Both based the bridge with the cylindrical tower and portal on the ancient Ponte Lucano and the Tomb of the Plautii located on the Via Tiburtina, the road that connects Rome with Tivoli. The ancient Roman bridge that spans the Aniene River was a well-known landmark approximately sixteen miles from Rome. Beginning in the seventeenth century, it was a popular subject for *vedutisti* (painters dedicated to capturing views of the city) and landscape painters alike.¹¹ The actual appearance of the bridge, however, is reversed in the Carter painting. Working in Utrecht after his return from Rome, Both probably based his image of the bridge on a print, such as that by Israël Silvestre (1621–1691) (*The British Museum, London, inv. no. 2005, U.22*), which represents a similar prospect and condition of the portal.¹² Ann Sutherland Harris notes, however, that the setting differs from the real landscape, which is much flatter than in Both's painting, and that the proportions of the bridge are also different: the actual portal is stockier and the bridge is arched.¹³

The general composition of *Landscape with a Draftsman* is repeated in at least three other paintings, including one very close variant (fig. 5.2) that James D. Burke considered to have been painted by Both after he completed the Los Angeles canvas.¹⁴ A smaller painting on copper by Both, *Italian Landscape with the Ponte Molle* (*Rijksmuseum, Amsterdam, inv. no. SK-A-51*), also appears to represent the Ponte Lucano and Tomb of the Plautii approached from the direction of Rome, the most popular view among artists. The tall, feathery trees suggest that the painting dates slightly later than the Carter landscape. A painting considered to be by a follower of Both repeats the same composition but includes different figures in the right foreground.¹⁵

Both's paintings enjoyed great popularity in Italy and the Netherlands during and following his lifetime. The basic composition of the Carter painting was apparently well known and inspired paintings and drawings by his contemporaries and followers, especially Thomas Wijck (1616/24–1677) and Willem de Heusch (1625–1692).¹⁶



Fig. 5.1



Fig. 5.2

Fig. 5.1 Claude Lorrain (1604–1682), *Artist Studying from Nature*, 1639. Oil on canvas, $30\frac{3}{4} \times 39\frac{7}{8}$ in. (78.1 \times 101 cm). Cincinnati Art Museum, Ohio, gift of Mary Hanna (inv. no. 1946.102)

Fig. 5.2 Jan Dirksz. Both, *Landscape with a River*, ca. 1645–50. Oil on canvas, $40\frac{7}{8} \times 46\frac{1}{2}$ in. (104 \times 118 cm). Location unknown



Fig. TR5.1 Infrared reflectogram

Fig. TR5.2 Digital micrograph (100x magnification) of the inner wall of the arch on the bridge where gray ground beneath the pink paint is visible



The painting is on a medium-weight, plain-weave fabric lined to a similar canvas with an aqueous adhesive. Although the original tacking margins are missing, the composition seems complete. The X-radiograph shows scalloping on all sides of the canvas and some lines of loss where the tacking edges rolled over an earlier stretcher. It also exposes some tack holes located slightly within the painting to compensate for weakening margins.

Although the ground of the painting is highly reflective in infrared reflectography (IRR), once the contrast was adjusted using Photoshop, fine under-drawn lines of carbon black were noted in some of the figures in the

landscape but not in the actual landscape or bridge (fig. TR 5.1). It was not possible to tell if these lines were done with a fine brush or pen or with a dry drawing material such as black chalk, charcoal, or pencil.

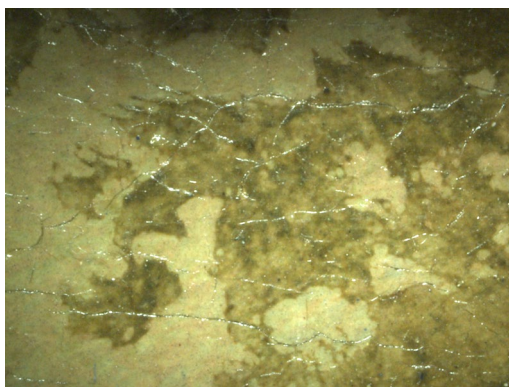
The painting seems to have a double ground: the first is pink and the second a very light gray (fig. TR 5.2). The artist painted the sky down to the landscape with light blue paint that contains the pigment smalt, leaving a reserve for the large tree. The general tones of the landscape were added with broad strokes of thinly applied opaque to thin translucent paints. The gray ground shows through the thin layers; this is particularly evident in the water and some of the rocks. The foliage was developed with thin, translucent to thicker, opaque layers of paint, which

contain lead white, azurite, ocher, green earth, and smalt, among other pigments. A daubing technique, perhaps using lichen, was used for the initial lay-in of foliage (fig. TR 5.3). Finally, leaves were painted with small brushes on the surface with mostly thick, light-colored paint (fig. TR 5.4). The figures and bridge were painted directly over the painted landscape. Fine brushstrokes of thick cream-colored paints flicked in various directions describe the texture of the fleece vest of the seated shepherd.

The dark paint of the signature is a little abraded and lightly reinforced. The painting is in good condition. It has

Fig. TR5.3 Digital micrograph (25x magnification) showing leaves of large foreground tree executed with daubing technique over the sky

Fig. TR5.4 Digital micrograph (25x magnification) showing leaves of large foreground tree executed with brushes over the sky



a fine crackle pattern that is barely noticeable. The surface has slight abrasion, and the lining imparts some canvas-weave texture. There is a restored loss about 1 inch in diameter located 6 inches above the head of the seated man. There are some further restorations in the sky to the right of the big tree and along the edges of the painting. The restorations show clearly in ultraviolet light.

Overall the surface of the painting has a soft, even appearance. The varnish may be a natural resin. It has yellowed and developed a fine craquelure, and it no longer saturates the dark colors. In ultraviolet light the varnish fluoresces yellow-green.

6

Dirck de Bray
(ca. 1635–1694)

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***Flowers in a Glass Vase*, 1671**
Oil on wood, 19¼ × 14⅜ in.
(48.9 × 36.5 cm)
Signed and dated lower left: 1671 D. D. Bray f

Gift of Mr. and Mrs. Edward William Carter
M.2009.106.4



Dirck de Bray is known to have painted only seven flower still lifes; of these, *Flowers in a Glass Vase* is arguably one of his masterpieces. With this casual bouquet of common flowers that bloom in the Netherlands in the late summer, De Bray celebrates both color and light. Strongly illuminated by light shining through a window and reflected in the glass vase, the warm colors of the bouquet radiate against the dark, undefined background. The flowers twist and turn; some reach for the light while others droop with the weight of overripe blossoms; some cast shadows on each other; and others recede into the shadows. The play of light and dark within the blossoms and of light caught by the edges and veins of the leaves contributes to the bouquet's realism. De Bray used shadows thrown on the table by illumination from above and slightly to the left to create the impression of a flat surface receding into depth. A triangular area of darkness in the lower left corner of the panel is balanced by the perpendicular shadow created by the vase. To enhance the impression of space, he painted a large crane fly emerging from the shadow into the light and a small housefly disappearing behind the base of the vase, devices he also used in other paintings. A similar interest in strong lighting effects is found in his woodcuts as well as in his *Still Life with Dead Rabbit and Falcon in a Niche*, also in LACMA's collection (inv. no. 48.9).

Evidence obtained from infrared reflectography and the X-radiograph indicates that De Bray began with a general sketch of the composition that he left in reserve when he painted the background (see Technical Report). Numerous pentimenti reveal how De Bray reworked the individual flowers, changing not only the size but possibly also the type

of flower. The swift, assured strokes with which he adeptly described the curling edges of flowers and the play of light within the casual bouquet suggest that he may have painted directly from an actual bouquet, one that included only flowers that bloom in the Netherlands in late summer: poppies, China rose, morning glory, and hollyhock. The crane fly is also found only from August to October.

De Bray's modest flower still life differs significantly from those produced half a century earlier by Ambrosius Bosschaert the Elder (see cat. no. 4), whose symmetrical, evenly lit, and tightly painted bouquets include exotic as well as simple local flowers that bloom at various times of the year. Although the application of paint and selection of flowers differ, De Bray's bouquet, with its loose naturalism, anticipates by fifty years the large decorative flower arrangements of Jan van Huysum (see cat. no. 17), in which voluptuous flowers past their peak droop under the weight of their blossoms. Positioned halfway between Bosschaert and Van Huysum, De Bray used color and light to produce a sensuous, naturalistic bouquet that celebrates the individual blossoms of ordinary flowers.

De Bray's selection of flowers and insects and the painting's ruddy tonality have been interpreted by some as symbolic of transience.¹ The tonality, however, appears to relate more to the changes in the pigments and possibly to the artist's aesthetic interests.² Thus, while De Bray's interest in symbolism is clearly documented in *Still Life with Marian Symbols*, dated 1672 (Museum Ons' Lieve Heer op Solder, Amsterdam, inv. no. AK 365), without the presence of specific religious objects, it is speculative at best to assign extended meaning to *Flowers in a Glass Vase*.

Fig. TR6.1 Infrared reflectogram

Fig. TR6.2 Digital micrograph (10x magnification) of the lower left part of the upper marigold

Fig. TR6.3 Raking light on the surface of the painting

Fig. TR6.4 X-radiograph

Fig. TR6.5 Pentimenti in the blue morning glory flower shows that it was initially a different flower, and that the artist painted the imprimatura around it to create a reserve. When he later changed it to a morning glory, he painted in the darker background paint around its new shape. In the IRR one can still see the imprimatura that has a lower carbon-black content than the background paint.



The panel is a single board about $\frac{5}{16}$ inch thick. The edges of the reverse have gentle bevels that are uneven in width. The panel is in excellent condition. The light-cream-colored ground is thin and translucent, and, consequently, the warm color of the wood permeates the ground and thinner paints. An imprimatura may cover the ground, and extensive underdrawing was detected with infrared reflectography (IRR).⁴ Several pentimenti were also found indicating that, despite the underdrawing, De Bray continued to work out the composition, making changes at different stages (fig. TR 6.1).

De Bray painted the dark gray background, leaving a reserve for the still life. For the most part, the background paint is a mixture of carbon black with various earth pigments and vermilion that was loosely applied in several layers. The paint on the right side of the painting, which is in shadow, however, is denser. He used the dark background paint to shape the already painted flowers and obtain the appropriate outlines. The thin, dark lines that De

Bray used to set in the design for the floral bouquet were difficult to differentiate from the black background paint because both contain carbon black and appear dark in IRR. The lines may have been done with a brush or pen; there is also the possibility they were transferred from a drawing. They do not have the broken, powdery appearance of a charcoal or black-chalk drawing medium.

De Bray used a variety of pigments and techniques to achieve the natural appearance of the flowers. For example, he laid in the poppies with paint containing the pigment vermilion-cinnabar. Their frilly tops were painted with quick, short, and regular strokes of local color. The light-colored paint on the underside of the poppies is on top of the first red layer. Crimson glazes provide the deepest reds, while blue (copper-based) pigments and dashes of opaque light violet create the cool shadows and nuances.

The large white tree mallows (containing predominantly lead white) were painted with long brushstrokes that follow the forms of the petals. The

center of the flower was glazed with deep red lake, and blue paint was very thinly applied for the shadows on the petals.

The red marigolds were painted in an interesting way. Translucent crimson paint containing vermilion-cinnabar and red lake pigments was applied for the petals. To create their outer edges, the artist scraped the still-wet red paint with a blunt pointed tool. He then applied the yellow centers, brushing the yellow-orange paint, which contains the pigment realgar, into the still-wet paint of the red petals to create the scallops (fig. TR 6.2).

The blue morning glory in the center of the bouquet was laid in with a rich blue paint. Its petals were painted over parts of the green leaves and the white tree mallow. The morning glory bud at the upper right was painted with numerous colors: the calyxes are bluish-green with an indigo-blue-colored tip; the bud is painted with white paint that is glazed with a lake pigment (pink?), and the crown has violet lake, vermilion colors,



and white impasto. The shadow side has a gray glaze or scumble. The raking-light photograph shows a visually stimulating use of impasto that gives tangible form to the image (fig. TR 6.3).

The first application for the leaves is a light-colored paint containing primarily azurite and lead white that may be glazed with copper resinate. The leaves were once a richer green in color and probably more evident in the composition, but over time copper resinate characteristically discolours to brown.

A number of pentimenti were found in the examination of the painting with X-radiography (fig. TR 6.4) and the IRR. The rear edge of the table was lowered from its initial position. Also, the stem of the left flower resting on the table once shot up in front of the vase (or was a reflection) and is now just visible in normal viewing conditions. There are numerous changes in the upper right area of the painting.

Comparison of the infrared reflectogram with the X-radiograph revealed that the light pink flower on the right side of the painting, for example,

was changed in size several times. First it was underdrawn, and then the artist brought the imprimatura in a little over the lines. The flower was then painted larger with some paint containing lead white, only to be reduced in size later, when he brushed in the dark background paint. The IRR shows the underdrawn outlines of the earlier large flower, the imprimatura, and the background paint—all of which contain carbon black. The X-radiograph was able to show the expanded flower because De Bray had used a paint containing lead white, which, while transparent in IRR, is very visible in an X-radiograph.

IRR also indicates that the morning glory blossom was planned to be a different flower with individually shaped petals (fig. TR 6.5). The X-radiograph revealed a morning glory bud positioned above the morning glory blossom at the upper right that does not appear in the final picture. There are many other adjustments to flowers that are visible with the aid of analytical tools; for example, the

X-radiograph revealed a larger and somewhat differently configured blossom beneath the pink flower on the right.

The condition of the painting is very good. It has not been cleaned since it entered the Carter collection. The varnish appears a little discolored, and it no longer saturates the colors. Ultraviolet light showed very little restoration. The thin varnish fluoresces greenish-yellow. Denser fluorescence along the right background may indicate later toning. The painting may have been varnished in its frame: on the right and bottom sides, thicker fluorescent strips of varnish follow the edges of the frame; narrow strips along the bottom and left edges do not fluoresce in ultraviolet light, suggesting the absence of varnish.

NOTE

- 1 Tests showed that the underdrawing was most visible using the 1600nm interference bandpass filter in the Indigo Systems Phoenix NIR digital camera.

7

Jan van de Cappelle
(1626–1679)

Ships in a Calm, early 1650s
Oil on canvas, 31 × 43 in. (78.7 × 109.2 cm)

Gift of Mr. and Mrs. Edward W. Carter
M.2003.108.6

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Silhouetted against the sky, an elegant states yacht flying the Dutch flag, its leeboard and hull painted with landscapes, lies at anchor beside two coastal traders (*beurtschippers*).¹ Cannons fired from the yacht announce the arrival of dignitaries who are being transported to shore on a barge (*roeisloep*).² Rowed by four oarsmen with two pikemen standing sentinel in the bow, the barge skims across the still water, attracting the attention of fishermen who pause to pay their respects. In the distance on the right is the Oude Schans, the distinctive fortress at Texel, beyond which appear the masts of ships gathering for the Dutch fleet.³

In his paintings of the calm sea, as in his depictions of winter scenes of ice skating, Jan van de Cappelle's primary interest was in capturing complex light effects. The sky occupies three-quarters of the composition of *Ships in a Calm*. Reflections of the sails and sky in the mirror-smooth water help to integrate the composition and contribute to the pervading impression of calm. In the distance, backlit clouds defined in delicate tones of light brown and gray dissolve into silvery white at the horizon. The luminous tonality suggests the moist atmosphere that appears as the sun sets.

Ships in a Calm is one of Van de Cappelle's most classical compositions in which his restricted palette and carefully orchestrated light combine with a strong structure based on a limited number of elements. The major focus of the painting is in the middle distance, where there is a balanced interplay of horizontals and verticals. Cool light draws attention to the horizon, which visually cuts across the decks of the yacht, the coastal traders, and the barge positioned parallel to the picture plane. The low gray clouds hovering over the sea on the distant left reinforce the line of the gaff that has been released to lower the spritsail on the yacht while it is in port.⁴ The tall masts and sails rising above the horizon and reflected in the still water in the foreground provide the vertical accents that balance the composition.⁵

Reported to have been self-taught, Van de Cappelle was keenly aware of the work of his predecessors and contemporaries, whose paintings and drawings he collected and occasionally copied.⁶ The influence of Simon de Vlieger (1600/1601–1653) was particularly significant during the late 1640s, when Van de Cappelle modeled many of his compositions on those of the older artist.⁷ His painting

A Harbor with Reflecting Water, dated 1649 (Nationalmuseum, Stockholm, inv. no. NM 562), for example, relies heavily on De Vlieger's *Sailboats at the Shore* (ca. early 17th century) (Muzeum Pałacu Króla Jana III w Wilanowie, Warsaw, inv. no. Wil. 1666). Van de Cappelle was apparently inspired by De Vlieger's simple massing of ships on a calm, reflecting sea and his skill at evoking a silvery atmospheric effect in his paintings (see cat. no. 34).

The Carter picture, probably painted in the early 1650s, a few years after the Stockholm composition, represents further development of lessons Van de Cappelle learned from De Vlieger's example. Moving the boats back into the middle distance so that they almost ride the horizon, reducing the number of figures, and then relocating them below the horizon line, Van de Cappelle focused the composition on the three central ships and emphasized the vastness of the sky and sea. Whereas in *Sailboats at the Shore*, De Vlieger suggested recession by the diagonal alignment of the sails and the placement of the Indiaman in the distant right, Van de Cappelle emphatically stressed the horizontal and vertical orientation of the composition. By reversing the angle of the sails, dropping the sail on the yacht, and using the vertical line of the masts, he created a serenely still image in which the clouds hover quietly over the distant horizon. Billowing softly on the right, they balance the weight of the ships rather than emphasize the diagonal as they do in De Vlieger's painting as well as in Van de Cappelle's painting of 1649 in Stockholm.

Ships in a Calm is one of many compositions Van de Cappelle painted of naval parades and scenes of yachts and barges delivering dignitaries to shore (for another example, see The J. Paul Getty Museum, Los Angeles, inv. no. 96.PB.7). In the Carter painting, a portly, gray-haired man with a hat sits in the back of the barge on a cloth of honor. The unusual orientation of the yacht, which is viewed from the side, emphasizes the gold rampant lion that serves as the masthead. Typically, as in *A Yacht and Other Vessels in a Calm* by Willem van de Velde the Younger (see cat. no. 33), artists present the stern, by which ships are usually identified. Here, however, despite the seeming specificity of the ship, which has not been identified, Van de Cappelle was apparently not interested in representing a specific event. Instead of historical scenes, he chose to present subjects based on what he often observed from his own yacht to serve as vehicles for his carefully constructed compositions.⁸

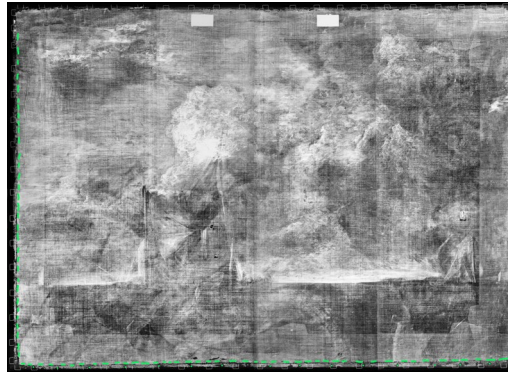


Fig. TR7.1 X-radiograph

Fig. TR7.2 Infrared reflectogram



The original support is a medium-weight, plain-weave canvas lined with an aqueous adhesive to a fine, plain-weave canvas. The current stretcher is slightly larger than the painted image, which is approximately 30½ by 42¼ inches (77.5 by 107.3 cm). The original tacking margins were folded out, filled, and painted. Lines of paint loss where the tacking edges originally folded over the front edge of a previous stretcher are visible in the X-radiograph (fig. TR 7.1).

The painting appears to have a relatively dark gray ground, possibly applied over a thin reddish one. Paints range from opaque and pasty to thin glazes. The blue paint of the sky, which contains smalt, was applied over the ground, and the clouds were built up fairly directly with energetic

brushwork. Most of the colors contain ocher, lead white, and calcium white, which produce the muted tones. The gray ground contributes to this effect.

Infrared reflectography (IRR) did not reveal any underdrawing (fig. TR 7.2), although it may be difficult to see because of the painting's double ground—a lower red and an upper dark gray ground containing carbon black. If underdrawing was done with carbon black, it would be difficult to detect because there would be little contrast between it and the gray ground.

The ships were added after the central clouds were mostly painted. The X-radiograph and IRR reveal a few pentimenti. The boat on the far right side originally had a differently shaped sail or sails, their former placement painted out with thick white paint; the

mast may also have been shifted. This change is, however, more apparent in the X-radiograph detail (figs. TR7.3, TR7.4). The sail of the largest ship with the dark yellow sail has also been shifted from its original position, which was slightly more to the left and a little more upright. The original sail was painted with a paint containing carbon black before the artist covered part of it with the white paint used in the sky. This change is now partially visible in normal light due to the increased transparency of the paint as a result of aging.

The condition of the painting is good. There is a large crackle pattern. The lining has flattened the cracks but also the paint of the picture to some degree.

Fig. TR7.3 IRR detail of sail

Fig. TR7.4 X-radiograph detail of sail



Ultraviolet light shows a circle of restoration (about 3 inches in diameter) above the sailboat in the middle distance on the right, but the X-radiograph shows it covers only a small vertical loss that has been filled. Ultraviolet light also reveals two repairs, one above the other, in the tallest sail. There is also some general restoration in the gray cloud about 7 inches to the right of the tallest sail. The darks of the lower third of the water have been lightly toned, probably to hide abrasions. Numerous cracks in the sky have also been toned.

Since entering the Carter collection in 1971, the painting has not been cleaned. The varnish, likely a natural resin, is somewhat yellowed. In past cleanings more varnish was removed from the lower right of the painting than elsewhere.

Pieter Claesz.
(1596/97–1660)

Still Life with Herring, Wine, and Bread,

1647

Oil on wood, $17\frac{5}{8} \times 23\frac{1}{8}$ in.

(44.8 × 58.7 cm)

Signed and dated at right: PC/1647

Gift of Mr. and Mrs. Edward William Carter
M.2009.106.19



Dated 1647, *Still Life with Herring, Wine, and Bread* is one of the late, monochrome still-life paintings of simple meals for which Pieter Claesz. earned his reputation. The developments in still life introduced and popularized during the early 1630s in Haarlem by Claesz. and Willem Claesz. Heda (see cat. no. 13) parallel those in landscape and marine painting in which the reduction and organization of motifs are combined with a limited palette of thinly applied paint. In contrast to the high vantage point and local colors of the earlier depictions of laid tables by Floris Claesz. van Dijck (1575–1651), Osias Beert the Elder (ca. 1580–1623), and others, in which objects appear isolated on a table viewed from above, here the low viewpoint causes the objects to overlap, suggesting that they exist in spatial relationship to each other on a flat surface.¹ Painted with a palette restricted to tones of ocher, brown, gray, and white and contained within a visual wedge suggested by the diagonal extending from the tall rummer to the bread roll, the still life forms a cohesive, naturalistic composition.

Still Life with Herring, Wine, and Bread is one of a group of closely related horizontal still lifes Claesz. painted between 1646 and 1647, including *Still Life with Roemer, Fish, and Peeled Lemon*, dated 1646 (Pushkin State Museum of Fine Arts, Moscow, inv. no. 580),² and *Still Life with a Fish* (Rijksmuseum, Amsterdam, inv. no. SK-A-1857),³ dated 1647, the same year as the Carter painting.⁴ All three paintings share both compositional characteristics and specific objects, although they are arranged in different combinations.

Claesz. did not simply copy the objects in his paintings from other compositions or drawings; he painted directly from actual objects he had arranged and studied in his studio. This innovative procedure, which Heda also followed, explains the repetition of certain objects seen from different perspectives and the carefully observed and rendered reflections of one object on another: the yellow of the lemon on the pewter plate, the vine leaf on the saltcellar, the fish on the plate, and the reflection of the window on the rummer.

Typically referred to as an *ontbijt* (breakfast), the painting represents a simple meal consumed in the morning: a cooked herring with capers on a sharply foreshortened pewter plate, a tall rummer of white wine, a crusty roll, walnuts and hazelnuts, and a partially peeled lemon. A knife in its sheath lies diagonally on the edge of the table, while a pewter saltcellar entwined with vines stands in the background. Claesz. carefully selected and placed each object to create a cohesive, dynamic, three-dimensional image. The knife and plate that extend forward over the table are familiar devices. The lemon, skillfully peeled to produce a single spiral, was a conceit demonstrating not

only the skill of the diner but also that of the painter, who, in addition to representing the complicated form, had to differentiate between the moist flesh of the lemon, its cool, nubbly exterior, and the soft white layer in between.

Although in essence constituting a simple meal, the foods Claesz. included in the painting speak of the worldwide trade network of the Dutch during the seventeenth century. Herring, which was fished in the North Sea, was central to the Dutch economy. By the 1660s Pieter de la Court estimated that more than one thousand busses or fishing smacks with capacities of forty-eight to sixty tons apiece were employed by the North Sea fisheries. “The fishing industry with its ancillary trades then employed about 450,000 persons, compared with about 200,000 engaged in agriculture and about 650,000 engaged in other industries.”⁵ In addition to its importance as a vital part of the Dutch economy, herring was a staple of the Dutch diet for both the rich and the poor.

Salt, here elevated on the pewter saltcellar, was essential for the Dutch diet.⁶ According to Jacob Cats (1577–1660), “One can do better on earth without gold, than without salt.”⁷ Salt was required for making cheese and butter as well as for packing herring and preserving other meats and foods, especially for transport aboard ships for long journeys to distant ports. The Dutch originally harvested salt from domestic peat, but after 1500 they imported raw sea and rock salt, first from France and Germany, and later from Spain, Portugal, and the Cape Verde Islands, also known as the Salt Islands.⁸ By the early seventeenth century, the West Indies had become the primary source of salt for the Dutch, who refined it in the Netherlands for both domestic use and export to the Baltic states.⁹

Other foods represented in Claesz.’s painting allude to the Mediterranean, where the Dutch conducted trade with the Ottoman Empire: lemons, currants, walnuts (sometimes referred to as Persian walnuts), and hazelnuts were commonly found in the ports of the Mediterranean Sea. Brought by ship to the Netherlands, these delicacies would have been available only to the wealthier diners. The capers spread over the cooked herring also came from a warm climate, having been soaked like lemons in salt brine to keep them fresh during transport.¹⁰

Painted in the monochrome palette of his earlier breakfasts, these exotic references in seemingly modest still lifes nevertheless relate *Still Life with Herring, Wine, and Bread* to the larger, more elaborate banquet still lifes Claesz. and Heda painted in their late careers. Cluttered with expensive food and drink—ham, crab, oranges, and meat pies—served on imported porcelain and expensive silver plates, they celebrate abundance and prosperity.



Fig. TR8.1 Infrared reflectogram

Fig. TR8.2 Detail of peeled lemon, grapes, and dishes

Fig. TR8.3 IRR detail of peeled lemon, grapes, and dishes

Fig. TR8.4 IRR detail indicating possible underdrawing

The panel, about $\frac{1}{4}$ inch thick and beveled, is composed of two boards tightly joined. The top board is approximately $8\frac{3}{4}$ inches wide and the bottom $8\frac{7}{8}$ inches wide. The panel is slightly bowed. A fine split extends from the bread roll through the base of the wineglass.

The thin gray ground allows the wood color and grain to be visible. Paints range from pasty whites to translucent browns. Brushstrokes are visible in areas of loosely applied paint, but other areas are blended to a higher finish. Overall the paint appears medium-rich; this is accentuated by the glossy varnish.

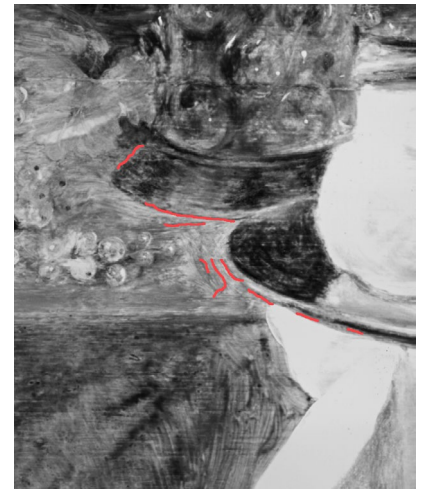
The composition was laid in with rich, translucent brown paint, visible in the shadowed background on the right, on the front of the table at left, and in the

dark shadow cast by the plate with a lemon. Claesz. painted the light cloth around the shadow of the plate and then added thin layers of gray paint to make the transition from light to darker shadow. In the background, he applied dense bright paint on the left side that he brushed out to a thin scumble over the dark underlayer on the right to achieve a smooth transition from light to dark. The gray paint contains carbon black, azurite, and possibly lake.

The fish is painted with a medium-tone salmon color; dark glazes and highlights give it form. The capers seem quickly painted, but in several layers: using a small brush, the artist laid in dark brown paint followed by green and then a few dots of white as highlights. The green capers and leaves contain lead white, lead-tin yellow, azurite, copper resinate, ochers, and carbon black. The flesh of the lemon is painted on a very thin gray paint layer and then

colored with yellow paint that contains lead white and lead-tin yellow. Smalt was found in the knife handle and the ribbon.

X-radiography and infrared reflectography (IRR) (fig. TR 8.1) show only minor changes. IRR suggests that there may be underdrawing around some of the still-life elements. While many of these outlines are visible in normal light, as in the adjustments made to the sides of the white tablecloth, in a few areas lines appear to be covered with paint, which suggests that they are underdrawn. The lines, which appear dark against the IR-reflective calcium-carbonate ground,



are fairly thin and could have been done with a fine brush, pen, or perhaps with a graphite pencil, or a metalpoint. There may also be some changes in the leaves on either side of the rummer, and the bowl of the rummer may have been adjusted (figs. TR8.2–TR8.4).

The painting is in good condition. There are numerous areas of toning of the wood grain, which no doubt became more visible with time. The dark paint of the monogram and date has suffered some abrasion, and the last two digits are compromised by toning. The thick varnish fluoresces yellow-green in ultraviolet light.



Exhibited at an exhibition of still lifes in Amsterdam in 1933, *Still Life with Strawberries in a Wan-Li Bowl* was the first painting by Adriaen Coorte to come to the attention of twentieth-century connoisseurs and scholars. It remains one of the most exquisite examples of the artist's work, surprisingly modern in its simplicity and its abstraction of both light and form.

Typical of Coorte's mature compositions from 1696 to 1707, the Carter painting, dated 1704, represents a simple still life placed on the corner of a stone table. The regular placement of the table in each of his compositions has led to speculation that Coorte used a template to position its location.¹ Like the majority of his paintings, *Still Life with Strawberries in a Wan-Li Bowl* is painted on prepared paper glued to a wood panel of the same size.² In at least two instances, but not in the present work, Coorte reused paper that had writing on it. In the Carter painting, evidence of damage to the paper unrelated to the condition of the panel suggests that the paper was attached to the panel only after Coorte's death, probably to facilitate its sale.³

The Carter painting is one of twelve known still lifes in which Coorte depicted a bowl of strawberries isolated in bright light on the corner of a stone table. In these, as well as in two paintings of strawberries loosely placed on the table (Mauritshuis, The Hague, inv. no. 1106), from 1705, a single white strawberry flower rises like a flag from the fruit, animating the dark background. The device recalls Coorte's use of a butterfly or moth in his early works, such as *Still Life with Three Medlars and a Butterfly*, about 1693–95 (private collection, the Netherlands),⁴ and the leaves in his contemporary paintings of gooseberries and other fruit.⁵

In the earliest of Coorte's still lifes of strawberries, which date from 1696, the strawberries are in a red crockery bowl with a handle, typical of those used to carry fresh berries to or from the market. By 1704, the date of the Carter painting, however, Coorte had replaced the common crockery vessel with a delicate Chinese porcelain bowl.⁶ In 1981 the Carter still life was thought to be the only painting in which Coorte portrayed strawberries in a Wan-Li bowl.⁷ Since then, however, two other closely related paintings, also dated 1704, have been identified.⁸ The repetition of the same bowl filled with strawberries but viewed from slightly different angles in other paintings suggests that Coorte worked directly from an object in his possession rather than from sketches or his imagination. Known generically as *kraak* porcelain because of the ships, carracks, that brought them from China, the bowl is a typical "crowcup," mass-produced between about 1595 and 1645 for the European market and exported to the Netherlands by the Dutch East India Company (Verenigde Oostindische Compagnie, VOC). The small bowl, which has a foliated, everted rim, would have measured only four to five inches in diameter and two and a half to three and a half inches in height. The exterior is decorated with the popular deer motif. Usually drawn in

a light shade of blue, the design is typically divided into eight panels framed by single lines. Within each panel is a single spotted deer, thought to be a sika, a Chinese sign of good luck; the panels alternate between a deer with its head turned backward and one facing forward, each surrounded by foliage.⁹

Coorte's use of light in his later paintings both simplifies and abstracts forms. The blue-and-white bowls, silhouetted against a stark black background, rather than the mottled brown background that appears behind the crockery bowls in his earlier works,¹⁰ dramatically set off the brilliant red fruit. In the Carter painting, strong highlights accent the rim of the bowl and the edge of the table. Dots of white lead and lead-tin yellow suggest the yellow seeds of the strawberries, which seem to sparkle in the light. In 1692 the Amsterdam artist and author Wilhelmus Beurs (1656–1700) wrote about "'perfectly ripe strawberries' in which the painter must 'depict the shine on each individual seed.'"¹¹ Interestingly, Beurs wrote about many of Coorte's favorite subjects, including asparagus and gooseberries, as well as strawberries. Much of his advice on painting can also be found in other sources, including an English manuscript partly based on the instructions Jan Davidsz. de Heem (1606–1684) wrote before 1657, which include advice on how to paint grapes.¹²

Although such texts may have influenced Coorte, his choice of motifs and interest in light and the translucency of grapes and gooseberries reflect the enduring legacy of Flemish still-life paintings. Stalks of white asparagus tied with twine (a delicacy grown in Zeeland), fresh berries in blue-and-white bowls, cracked and whole nuts, translucent gooseberries, and leaves that dance like kites against a dark background, with light captured by their edges and veins, are familiar elements in the still lifes of Frans Snyder (1579–1657) and his followers. Coorte's interest in Flemish painting is clearly evident in his early work in which fruit rests on the corner of a bare stone tabletop over which leaves and fruit sometimes fall. Similarities between Coorte's paintings and those of Isaac van Duynen (1628–ca. 1680), active in The Hague,¹³ Abraham van Calraet (1642–1722), active in Dordrecht,¹⁴ and the Parisian painter Louise Moillon (1610–1696; Norton Simon Museum, Pasadena, inv. no. F.1972.36.2.P) reflect common influences.

Although there is scant information regarding his life, Coorte appears to have had strong ties with Vlissingen, the major harbor for the Dutch East India Company in Zeeland, strategically located at the mouth of the Scheldt River, the passageway from the sea to Antwerp. A document dated 1780 refers to Coorte as being "from Vlissingen," where in 1695 and 1696 he was fined by the painters' guild for selling his work without being a member of the guild.¹⁵ Laurens J. Bol also noted that the majority of the early references to Coorte's paintings appear in Middelburg, the capital of Zeeland, and surrounding areas.¹⁶

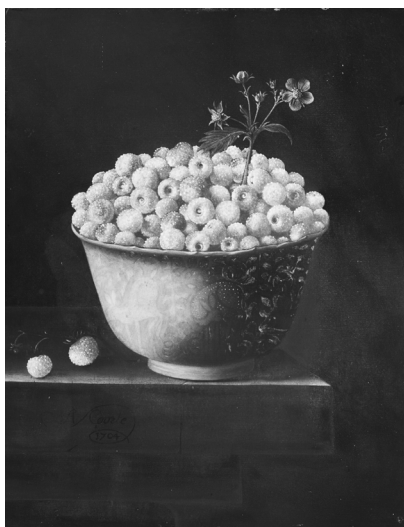


Fig. TR9.1 Infrared reflectogram

Fig. TR9.2 Detail of strawberries showing points of white with red paint around them, as well as deeper red paints



The painting is on paper adhered to a wood panel with shallow bevels. The panel has a slight vertical convex bow through the center. Irregular, vertical striations on the reverse of the panel relate to its manufacture; some are faintly visible on the obverse. The paper support is difficult to examine because it is covered with paint and varnish. The paper does not quite go to the edges of the panel, especially at the top right and lower left. A fairly thick pink ground covers only the paper; it does not extend over the wood. There appears to be a thin, dark imprimatura, which is visible with high magnification. Infrared reflectography (IRR) picked up the laid lines of the paper, but it did not detect any underdrawing (fig. TR9.1).¹ IRR did show pentimenti painted with an IR-reflective pigment that appeared bright white through the brushstrokes of the carbon-black paint used in the background.²

Coorte laid in the bowl and table and then applied the dark background, which contains ochers and a small amount of vermilion-cinnabar, among other pigments. The bowl was initially laid in with light blue paint that contains smalt and iron pigments (ocher and/or green earth). Then a light-colored paint was applied and finally the light green-blue design. The design has a hazy appearance that may be due in part to deterioration of smalt in the oil medium.

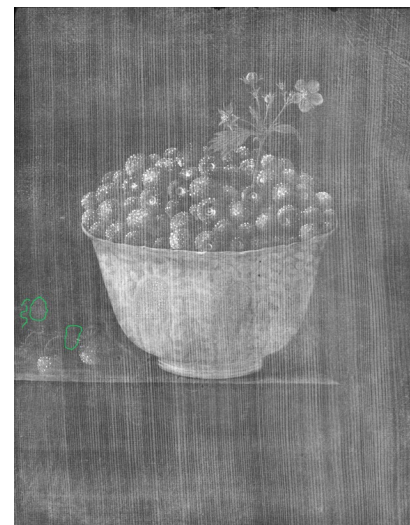
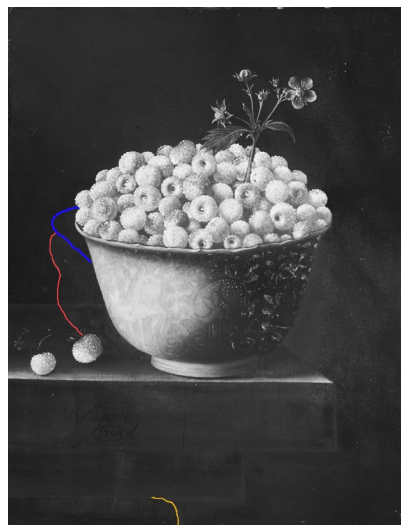
The strawberries are also painted in several layers. Coorte first applied dots of white paint, creating the raised points of the strawberries. Next he applied red paint containing vermilion-cinnabar pigment that flowed off the raised dots to expose the white tips. Frank Preusser, formerly Senior Scientist at LACMA, suggested that the red paint is a tempera medium and that the white layer is oil. Tiny bubbles are visible in the red paint, a characteristic of a water-based medium, which would have been repelled by the white oil paint. Finally, paint containing red lake

was applied for the deeper red color (fig. TR9.2). X-ray fluorescence spectrometry (XRF) of the green leaves of the strawberries detected copper pigment and/or copper resinate and a small amount of lead-tin yellow in addition to other pigments.

A few adjustments and changes are visible in the X-radiograph and IRR. In IRR, a light halo to the left of the Wan-Li bowl suggests one, possibly two, earlier placements of the bowl. These pentimenti are marked on the image in red and blue (fig. TR9.3). The red profile differs significantly from that of the current Wan-Li bowl but appears similar to Coorte's red clay market bowls.³ The second darker shape, outlined in blue, resembles the final Wan-Li bowl and may represent an earlier placement of the bowl. Some slightly more

Fig. TR9.3 The red outline indicates an earlier shape of bowl, similar to terracotta bowls used by the artist in other paintings. The blue outline indicates another early bowl shape, and the yellow indicates an arc shape visible in IRR.

Fig. TR9.4 X-radiograph marked with strawberries that were painted out



IR-reflective stippling or patterning directly behind and above the strawberries on the left may be either earlier strawberries or patterning of the earlier bowl itself. There appears to be an arch shape beneath the table ledge to the right. Several strawberries were at least begun on the ledge at left but then painted out (fig. TR 9.4).

The condition of the painting is very good. The paper is wrinkled in several areas, where it has detached from the wood support. Paint layers have a fine crackle pattern, which is slightly contracted in the light colors. Ultraviolet light showed limited restorations along the edges, especially at the bottom right, as well as some on the table to the left of the bowl. The signature and date in a dark color appear in a good state and have age cracks. Ultraviolet light shows a thin, streaky, fluorescing varnish in good condition. The painting was cleaned in 1974 at LACMA.

NOTES

- 1 The painting is executed on paper that is glued to a wooden support. The carbon-black pigment used in the background paint is so dark and absorbing in IRR that any underdrawing, if it exists, would be obscured. In addition, the vermilion pigment used for the strawberries is highly reflective in IRR, and that also would prevent the detection of any underdrawing.
- 2 These pentimenti were visible in the IR reflectogram taken with the 1600nm and 1400nm interference bandpass filters.
- 3 For example, *A Bowl of Strawberries on a Stone Plinth* (Rijksmuseum, Amsterdam, inv. no. SK-C-1687).

10

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Aelbert Cuyp
(1620–1691)

The Flight into Egypt, mid- to late 1650s
Oil on wood, 26 $\frac{5}{8}$ × 35 $\frac{1}{2}$ in.
(67.6 × 90.2 cm)
Signed lower left: A. Cuyp

Gift of Mr. and Mrs. Edward William Carter
AC1996.150.1



In 1854 Gustav Waagen called Aelbert Cuyp's *The Flight into Egypt* "one of the most beautiful [paintings] that ever came from the master."² Painted in the mid- to late 1650s, the subtle light and delicately described forms mark a dramatic change from the artist's earlier monochromatic landscapes, such as *View of the Maas near Dordrecht*, about 1647 (fig. 10.1). In *The Flight into Egypt*, the cool morning sun crisply defines details in the shadowed foreground while blurring those along the deep river landscape, where a soft, clear, colorful light suggestive of a pervasive moisture-laden atmosphere dissolves the boundaries between land, water, and sky. The extremely low horizon opens over three-quarters of the panel to the sky; fair-weather clouds rise over the distant mountains, guiding the viewer's eye along the banks of the river toward the foreground.

The shift in style between Cuyp's early paintings and those of his maturity, such as *The Flight into Egypt*, reflects his interest in the Italianate landscapes of artists who had traveled south, particularly Jan Both (see cat. no. 5). Both's impressive, often large, paintings from the 1640s introduced Cuyp and other Dutch artists to the *contre-jour* light effects of the French painter Claude Lorrain (1604–1682), whom Both had known in Rome before returning to Utrecht by 1642.

Cuyp's definition of the effect of light on the water and on the distant landscape in *The Flight into Egypt* is closely related to Both's lighting in *Italian Landscape with Ferry* (fig. 10.2), in which the unseen sun casts long shadows from the right, clearly defining distant forms and reflections on the water. In Cuyp's painting, the low sun shines from the opposite direction beyond the left edge of the composition. In addition to creating the long shadows in the foreground, the sun crisply defines details of the clouds, mountains, and foliage that sparkle with the light. Like Both, Cuyp was interested in depicting the light effects at different times of day. Although the time of day—morning or evening—is uncertain in the Carter painting, the relatively cool palette and delicate haze across the distance suggest a morning mist that will disappear with the rising sun that already has turned the edges of the clouds a light pink. The subtle tones of the clouds and landscape reflected in the soft blue water distinguish the Carter painting from the rosier sky in the Metropolitan Museum of Art's related painting, *Landscape with the Flight into Egypt* (inv. no. 1973.155.2). It is unclear if this represents a development in Cuyp's style or if it was intended to define a different time of day.

In *The Flight into Egypt*, Cuyp adopted not only the atmospheric light but also the compositional devices that characterize Both's paintings, particularly *Italian Landscape with Ferry*. In both compositions, a road framed by mountains pivots around two tall, slender trees, focusing attention on the figures in the foreground. A man and woman placed strategically on a rise of land to the right of the trees in the

middle distance skillfully link the foreground to the distant town, where the mountains slope to meet the river. Yet, while adopting the general concept and possibly the motif of the travelers from Both, Cuyp created a stronger, more classically structured composition by elongating the horizontal dimensions, eliminating the landscape elements on the left, and extending the gradually descending line of mountains so that the broad river winds unimpeded into the far distance. A black chalk drawing, perhaps inspired by the landscape along the Rhine River (*Hamburger Kunsthalle, Hamburg, inv. no. 21824*), documents Cuyp's independent working out of the composition of the Carter painting. Although the basic structure is the same, in the painting, Cuyp extended the central group of trees vertically almost to the top of the panel, transforming it into a major structural element that draws attention to the two cowherds who watch an elderly man leading a donkey on which rides a woman cradling a baby.

The subject of the painting was not recognized until 1925, when Knoedler Gallery exhibited it as *Evening Effect—The Flight into Egypt*.³ The gestures of the two herdsmen resting on the side of the road—one man directs the gaze of his companion to the passing family as his horse turns to stare—underscore the significance of the travelers. A saw extending from the basket on the side of the donkey and the headdress and bare feet of the woman identify the travelers as the Holy Family fleeing Israel following King Herod's command that all male children be killed (Matthew 2:13–14). According to the Bible, an angel warned Joseph in a dream of the impending danger, and the family fled immediately in the dead of night.

Adam Elsheimer (1578–1610) interpreted the story literally in his influential 1609 painting (*Alte Pinakothek, Munich, inv. no. 216*), which depicts the family traveling by lantern light through a dark landscape dramatically illuminated by moonlight and the campfire of shepherds.⁴ Rembrandt Harmensz. van Rijn (1606–1669) also depicted the flight of the Holy Family as a nocturnal scene in a small painting dated 1627 (*Musée des Beaux-Arts, Tours, inv. no. 1950-13-1*) as well as in three etchings from the early 1650s.⁵ Although he may have known these paintings, Cuyp was undoubtedly more familiar with Hendrik Goudt's (1583–1648) 1613 engraving that reverses Elsheimer's painting, placing the dramatically receding diagonal of the trees lining the shoreline on the right,⁶ and with Rembrandt's etchings. As in one of Rembrandt's etchings (Bartsch 55), Cuyp represented the Virgin in biblical (Middle Eastern) clothing cradling the infant Christ as she sits sidesaddle on a donkey led by Joseph in contemporary dress who walks on the far side of the animal; in both images a basket with the family's possessions is strapped to the donkey. However, except for the etching from about 1653 that he reworked from a plate by Hercules Seghers (1590–ca. 1638) that has

a light sky (Bartsch 56, iv), Rembrandt portrayed the Holy Family traveling at night, whereas Cuyp represented them traveling by daylight.

In depicting the subject as a daytime event, Cuyp followed the example of Italianate landscape artists such as Cornelis van Poelenburgh (1594/95–1667), for whom the Flight into Egypt and especially the Rest on the Flight into Egypt were favorite subjects that he set in clear daylight. In Poelenburgh's paintings, however, the family and setting are arcadian rather than Dutch. Although no painting of the subject by Jan Both is known, travelers with donkeys appear often in his work and undoubtedly inspired Cuyp's depiction of the Holy Family.

Three versions of the Flight into Egypt have been attributed to Cuyp.⁷ In each, the landscape dominates the biblical subject and Cuyp represents the story as a contemporary event taking place, almost unnoticed, in a Dutch landscape. The most accomplished, and presumably the last, version of the subject by him is the Carter painting. Cuyp's smaller painting at the Metropolitan Museum of Art, New York, which was probably made slightly earlier, is less

focused than the Carter painting.⁸ The scale of figures in the Metropolitan's painting is smaller and the composition is more diffuse—the Holy Family moves into the shadows in the left foreground, leaving the light center of the composition open except for the diminutive woman and child who look out over the water at the sunset. In the Carter painting, larger figures occupy the foreground, where they are the clear focus of the composition. Cuyp used the gestures of the herders and the monumental tall, slender trees to draw attention to the Holy Family, whom he has convincingly integrated into the landscape. Infrared reflectography reveals that Cuyp struggled with the placement of the animals and herders, who were originally larger in scale and positioned differently (see Technical Report).

Throughout his career, Cuyp was a landscape painter who used staffage carefully to complement and structure his compositions. He painted few religious scenes. When he did, as in *The Flight into Egypt*, the carefully placed and positioned figures animate and define the landscape without detracting from the overall theme of light and color.



Fig. 10.1



Fig. 10.2

Fig. 10.1 Aelbert Cuyp, *View of the Maas near Dordrecht*, ca. 1647. Oil on wood, $19\frac{1}{2} \times 30$ in. (49.5×76.2 cm). Los Angeles County Museum of Art, Adele S. Browning Memorial Collection, donated by Mildred Browning Green and Judge Lucius Peyton Green (inv. no. 50.43)

Fig. 10.2 Jan Dirksz. Both, *Italian Landscape with Ferry*, ca. 1652. Oil on canvas, $29\frac{7}{8} \times 35\frac{3}{4}$ in. (76×91 cm). Rijksmuseum, Amsterdam (inv. no. SK-A-52)



Fig. TR10.1 Infrared reflectogram

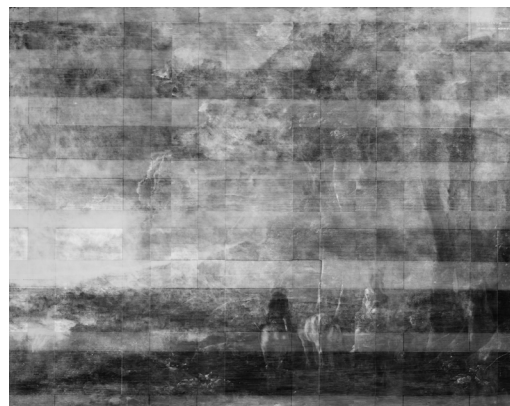


Fig. TR10.2 X-radiograph

The oak panel, which is just under $\frac{1}{4}$ inch thick, has a cradle that has caused very slight undulations on the surface. It is composed of three boards with tight joins. The top board is $7\frac{5}{8}$ inches wide, the middle one is $10\frac{7}{8}$ inches wide, and the bottom, $8\frac{5}{8}$ inches wide. The vertical measurements of the panel vary slightly: the right side is $\frac{1}{8}$ inch taller ($26\frac{3}{4}$ in.) than the left ($26\frac{5}{8}$ in.). Along the very left edge there is an incision. The double ground consists of a cream-colored ground with a beige or pink layer on top. Infrared reflectography (IRR) revealed thin, dark underdrawing (fig. TR10.1), in particular in the figures of the Virgin, Joseph, and their donkey.¹ The sharp, fairly uniform appearance of the lines suggests they were executed with brush, pen, or pencil.

Cuyp painted the sky and clouds directly wet-into-wet. Smalt is the primary blue pigment he used for the sky. A striking contrast was produced by

applying pink and yellow highlights over the dark blue-gray paint of the clouds. Several developments in the sky are unclear in the X-radiograph (fig. TR10.2). The most obvious is a half circle of dense brushstrokes at the top center, which reminds one of beams from the sun. The X-radiograph needs further study to explain various phenomena.

He painted large parts of the landscape over the dry paint of the sky: the distant hills on the left side were thinly painted over the light yellow paint of the sky, and the cliffs on the right were also painted fairly thinly with brown paint over the sky and clouds. The reflections of light on the water were created by layering a light-colored paint over a warm dark color.

X-ray fluorescence spectrometry (XRF) identified lead white, copper-based azurite, ocher, green earth, and lead-tin yellow pigments in the paint used for the landscape. No phosphorus was found in the greens to suggest the presence of vivianite, a pigment of grayish-blue hue that has been reported in other

paintings by Cuyp.² Yellow lake was likely mixed with blue pigments or was glazed over blue paint to achieve the green color of the foliage. The bluish color of the leaves in the foreground resulted from the fading or eroding of the yellow lake.³ Pigments throughout the painting appear very finely ground. Extensive changes made by the artist in the lower right of the painting make it difficult to understand the buildup of paint in that area. It is possible to see, however, that the trunk of the largest tree has a gray underlayer.

The X-radiograph and IRR revealed a number of changes or developments, some of which appear as faint, dark shadows on the surface of the painting. Two trees, larger than any in the final painting, were planned to the right of Joseph, closer to the picture plane. In the left foreground, Cuyp reduced the height of the bushes that he had already painted over the water.

Fig. TR10.3 Pentimenti in the group of shepherds and piebald horse. The IRR shows the man with a hat on horseback in black, while the X-radiograph shows the lead white that was used to paint the horse he rides. Several other pentimenti exist but are less clear.



As the repaint has aged, it has become darker than the surrounding water, and the tops of the bushes are today visible in normal light. The size and postures of the cattle also have some changes, for example, the red cow lying to the left in the foreground has been shifted from its original position.

Major changes in the group of herdsmen and cattle on the left, visible in IRR, are more difficult to interpret. A figure on horseback with a dark cloak and a dark hat appears directly on top of and above the two herdsmen (fig. TR 10.3). The horse is pointed away from the fleeing Holy Family, and the rider appears to be twisting to look back at them. Comparing the IRR and the X-radiograph, it is possible to interpret this figure: his body and hat are apparent in the IRR because of the carbon-black paint that was used. His horse was painted with lead white, and although this is transparent and invisible in IRR, it is very visible in the X-radiograph. The use of lead-white paint on the horse indicates that Cuyt developed the rider and horse beyond the underdrawing stage before he

abandoned them. A large dark shape to the right of the piebald horse may be a figure. With the exception of the rider with the dark hat and his horse, it is not possible to tell if all of these pentimenti were created at the underdrawing stage or later as the painting was developed.

The Virgin's cape originally extended farther to the right. Cuyt first painted the Virgin with a dark bodice and a veil with a peak over her forehead before adding the purple robe and white veil covering her head. This is quite visible in IRR and was intended to be seen in the painting.

The condition of the painting is very good. There appears to be a hazy bluish film in some of the foliage, especially noticeable in the foreground. Ultra-violet light shows a few small, scattered restorations, including some along the joins. The surface has an even appearance. The varnish is somewhat dirty and discolored and does not saturate the paints very well.

NOTES

- 1 The painting was first examined without any interference bandpass filters and captured with the 1400nm filter, which gave the crispest resolution and best contrast.
- 2 Sprint 2001.
- 3 Sprint 2001.

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Jan van Goyen
(1596–1656)

***View of Dordrecht*, 1645**
Oil on wood, 25 $\frac{7}{8}$ × 38 in.
(65.7 × 96.5 cm)
Signed and dated lower center, on the rowboat:
VGOYEN 1645

Gift of Mr. and Mrs. Edward William Carter
M.2009.106.6



View of Dordrecht is one of at least twenty known paintings Jan van Goyen produced between 1641 and 1655 in which the city of Dordrecht is the setting, if not the major subject.¹ Located on an island in the delta at the crossroads of the River Maas to the north and the River Scheldt to the south, Dordrecht functioned as one of the gateways to Zeeland and North Brabant in the Spanish Netherlands.² In 1641 the famous English diarist John Evelyn (1620–1706) visited the city and wrote on 23 July:

Dort, the onely virgin, and first towne of Holland³ . . . is commodiously situated on the river of [Merwede] by which it is furnishe'd [with] all German Commodities, and especially Rhenish-Wines and Timber: It hath almost at the extremitie a very spacious, and venerable Church; a Stately Senat-house wherein was holden that famous Synod against the Arminians 1618.⁴

Traveling from the city of Veere on the island of Walcheren in Zeeland to Dordrecht, Evelyn probably took the ferry (*beurtvaart*) that sailed daily with the tides between the two cities.⁵ Dordrecht was particularly dependent on the elaborate ferry network that provided intercity transportation of people and goods throughout the Netherlands. It offered a wide range of sailings across the Hollandsch Diep to North Brabant, departing twice daily to Geertruidenberg and daily to Klundert and Bergen-op-Zoom, and also frequently inland toward Germany.⁶

The Grote Kerk, with its enormous square tower that could be seen for miles from many directions, clearly identifies the city. In the Carter painting and others, Van Goyen selected a view that emphasizes the Grote Kerk rather than the traditional panorama of Dordrecht viewed across the Merwede River, which was favored by such cartographers as Georg Braun and Franz and Abraham Hogenberg ([Library of Congress Geography and Map Division, Washington, DC, inv. no. 2008627031](#)) and adopted by the painters Adam Willaerts (1577–1664) and Aelbert Cuyp (1620–1691). Van Goyen represents the city from the Dordtse Kil at the point where the Benede Merwede, a tributary of the Rhine, flows from the northeast, becomes the Oude Maas, and continues on to Rotterdam and the sea. The Dordtse Kil—seen in the right foreground of this painting—flows southeast to Haringvliet, from which the daily ferries from Dordrecht continued to Antwerp.

Van Goyen's many drawings document his frequent travels along the rivers throughout the Netherlands, so it can be assumed that he based his composition and the details of the landscape on his personal experience. His only extant drawing of Dordrecht (*Kupferstich-Kabinett der Staatliche Kunstsammlungen, Dresden, inv. no. 52/072*), however, appears in a sketchbook he kept during a trip to Antwerp and Brussels in 1648, three years after the date of the Carter painting.⁷ Viewed from the same perspective but slightly closer to the city than in the painting, the

sketch reveals how Van Goyen selectively reduced the scale of the surrounding buildings to enhance the presence of the church.

Rather than the large ships of the Dutch East India Company (*Verenigde Oostindische Compagnie, VOC*) and the navy in Dordrecht's active port, which were the focus of works by Willaerts, Cuyp, and others, Van Goyen carefully observed and recorded the activities of fishermen and the boats that transported people and cargo between local cities. Here he represents a ferry loaded with passengers sailing a diagonal course from the lower left toward Dordrecht, apparently having come from the Oude Maas—the direction of Rotterdam.⁸ A rowboat with a man at the bow extending a pole with a hook approaches the ferry from the right with additional passengers. By aligning a second rowboat behind the first, Van Goyen suggests the movement of the boats along the Dordtse Kil. Another sailboat passes in the background to the right, near the western part of the city outside the Vuijlpoot, which a late sixteenth-century map notes was the location of a number of inns.⁹ Beyond this, the tower of the city hall can be seen.

Van Goyen staged the scene, carefully positioning the boats and the dark spit of land with fishermen casting their nets in the foreground, to suggest space. One need only imagine the scene without them to appreciate their compositional significance. With the horizon line placed at approximately one-quarter the height of the panel, the distant shore of Zwijndrecht, quickly sketched with delicate films of green paint, melts into the sky on the left. Delicately rendered, the silhouette of Dordrecht recedes behind the towering Grote Kerk, which seems to sit on the horizon at the edge of the city. The church's lofty tower, which was left incomplete because the marshy ground could not support its full weight, houses the largest carillon in Europe—sixty-seven bells—regulated by the tower's four clocks.

Van Goyen heightened the naturalistic effect of his composition by painting swiftly with a monochromatic brown palette of glazes with little pigment, reducing his costs and allowing him to work more rapidly and efficiently than artists who labored with traditional methods of applying layers of expensive pigments and glazes.¹⁰ The goal of Van Goyen and others who employed the technique was to achieve a more naturalistic effect but also to gain both fame and profit by producing greater numbers of paintings to satisfy the demand for relatively inexpensive works. The number of similar views of Dordrecht that Van Goyen painted reflects his ability to paint quickly an apparently popular composition for the open market with variations only of details in the foreground. Rather than disdained, paintings produced in this manner were, according to contemporary writers, admired by art lovers who appreciated the virtuosity of the technique, which produced naturalistic effects so swiftly.¹¹ Jan Orlers, the biographer of the city of Leiden, proudly noted that Van Goyen's works “were highly valued by all art lovers.”¹²

Fig. TR11.1 Infrared reflectogram



The panel is about $\frac{3}{8}$ inch thick and composed of three boards. The top board is 10 inches wide, and the middle and lower boards are each about 8 inches wide. The panel is $\frac{1}{8}$ th inch higher on the right edge than on the left. The reverse of the panel is roughly finished and beveled. A knot in the wood, which is visible on the reverse, is located at the upper center, where the bird is painted. At the horizontal center, the panel has a very slight convex curve.

The off-white ground contains a large proportion of calcium carbonate, which allows the wood grain to show through on the painted surface. Infrared reflectography (IRR) detected a design carried out with brush and paint that contains carbon black. This may be Van Goyen's initial design that he worked up with local color, but it also plays a large part in the final image,

as in the work of other Dutch landscape painters (fig. TR11.1). Indeed, there are no clear divisions between painting and underdrawing stages with this landscape. Brushed outlines done with a medium containing carbon-black pigment are found throughout. They are particularly visible in IRR for two reasons: (1) because of the good contrast between the IR-reflective ground and the IR-absorbing black of the underdrawing or lay-in; and (2) because so many of the overlying paints (blues, browns, and copper greens) are transparent in IRR. Examination with a digital microscope showed that some of these brushed lines are covered with paint while others are left fully visible.

Paint ranges from thin, fluid darks to thicker light colors, which may have some low impasto. Paint was applied with various sizes of brushes and a variety of strokes. Smaller brushes were used for the landscape and ships.

The large sail at left was painted with multiple narrow brushstrokes next to one another running uninterrupted from the top of the sail to its base (fig. TR11.2). The artist laid in the blue paint of the sky and the light paint of the clouds with larger brushes and vigorous brushwork, which stand out in the X-radiograph (fig. TR11.3). He created the subtle shadows of the clouds with warm, transparent glazes and thin, opaque paints of various densities. The warm tone of the wood showing through the thinner applications of paint creates additional variety. The paint for the sky contains smalt and lead-white pigments, and the glazes are various mixtures of lake and/or ocher.

Fig. TR11.2 IRR detail showing the incorporation of brushed outline underdrawing and the final composition



Fig. TR11.3 X-radiograph



The foreground browns (containing black, ochers, and smalt pigments) were thinly applied over the ground so as not to cover it entirely; a crimson glaze was applied in some areas of the foreground. The artist painted the trees into the wet paint of the sky with paint containing largely copper-based pigments. He glazed the foliage with what now appears brown to mauve or brownish-yellow in color. X-ray fluorescent spectrometry and visual analysis with the digital microscope suggest that the glaze is a copper-resinate that was originally green but, as often happens, has discolored.

The sky and landscape were well along when the boats and figures were added. The architecture and boats were painted mostly *alla prima* with thin light and dark paints, but some details were

added with thicker paint. The hands of the church clock and the wings of the windmill at right contain lead-tin yellow pigment mixed with chalk. The dull off-white particles of the chalk pigment mute the colors and make them less opaque. The hands of the clock appear to be orange or yellow. The dark paint of the signature is thick in parts but is somewhat abraded.

X-radiography showed no obvious changes. The painting is in good condition, but there are some restorations. In the sky, fine horizontal cracks in the paint and light abrasion have been carefully toned. There is some restoration close to the center along the join of the top two boards. The bird painted over the knot in the upper center also has some restoration. The varnish has grayed or yellowed somewhat and fluoresces bluish-green in ultraviolet light.

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Jan van Goyen
(1596–1656)

***View of Arnhem*, 1646**
Oil on wood, 17 $\frac{3}{16}$ × 21 $\frac{1}{4}$ in.
(43.7 × 54 cm)
Signed and dated lower right edge: VGOYEN 16[46]

Gift of Mr. and Mrs. Edward William Carter
M.2009.106.20



Between 1633 and 1646 Jan van Goyen painted approximately twenty views of Arnhem, the capital of the province of Gelderland located on the Rhine River in the eastern Netherlands. The paintings represent the distinctive silhouette of the city from either of two perspectives: from the river, emphasizing the diagonal sweep of the shoreline and the anecdotal activity of the busy port;² or from a hill northwest of the city, where travelers pass along a road leading to Arnhem and where, in the distance, the serpentine course of the river is visible as it flows from the east. Although his only extant drawings of the city are from a sketchbook dated 1650–51, the accuracy of the city's profile and the general description of the surrounding countryside indicate that Van Goyen, a prolific draftsman, based his paintings on now-lost drawings he made on location.

The Carter painting is one of the nine pictures in which Van Goyen represented the view from the Veluwe hills northwest of the city, where the road from Utrecht to Zutphen passed Arnhem and met the southern road to Nijmegen.³ A comparison of the present work dated 1646 to Van Goyen's first *View of Arnhem*, which was painted more than a decade earlier, in 1633,⁴ and to his contemporary versions from 1646, in Berlin and Düsseldorf,⁵ reveals the evolution of the image and the success of the Carter painting in which the foreground is unusually open. Absent are the compositional conventions—a tree and a dark, diagonal wedge of shadow or hillside—that Van Goyen used to introduce landscapes in the early 1630s.

The limited staffage in the Carter painting is absorbed by the shadows and by the rich play of dark brown glazes through which the tone of the panel is partially visible. In the shadows of the foreground, two men rest, silhouetted against the sunlit road where travelers pass. A two-wheeled cart drawn by a horse and rider approaches the city from which a covered wagon drawn by two oxen and a man on horseback have departed. Almost totally obscured by late afternoon shadows, cattle graze on the hillside in the right foreground. Even the city itself seems to have been swallowed by the hillside. Only the distinctive massive square tower of the Grote Kerk and the double towers of the Sint-Walburgiskerk break the low horizon, which otherwise stretches uninterrupted across the surface of the panel. Moved left of the central position that it occupies in the 1633 version, the Grote Kerk stands guard over the broad valley through which the river zigzags. Thinly applied light blue, gray, and green paint suggests the shimmering effect of light reflected on the water and draws the eye beyond the dark hillside, through the flat river valley to the minute steeples in the far distance. There, narrow horizontal strokes of paint compress the space beneath the shifting clouds of the vast sky to produce the subtle atmospheric unity of the picture.

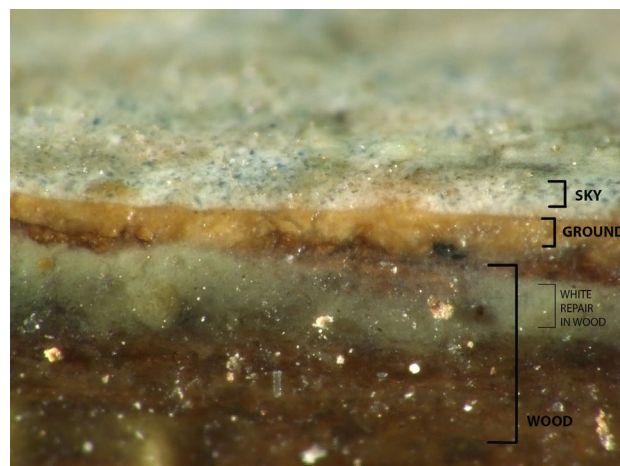
Painting swiftly with a limited palette of thin paint and brown glazes, Van Goyen was able to economically produce multiple versions of his views of Arnhem and other cities to satisfy the market for inexpensive paintings of the local landscape. By the early seventeenth century, the demand for naturalistic views of the Dutch countryside had replaced that for the fantastic landscapes of the previous century. The change probably reflects the growing strength and significance of the Dutch cities as well as the interest in travel.

On one of the major routes by wagon from Utrecht to Zutphen and by boat from Nijmegen and other cities along the Rhine, Arnhem was frequently mentioned in travel journals and guidebooks. Travelers passing through Arnhem often chose to halt and stay at an inn to explore the city. Guides could be hired to show them the city's monuments and recount the local history. Tourism had always been a part of travel, but it was not until the proliferation of personal travel journals and guidebooks in the late seventeenth century that the invitation to share in such experiences was extended to the wider public. An excerpt from the account of the English traveler John Farrington, who visited Arnhem in 1710, is characteristic.

On the 17th, as soon as it was light, we hired a guide and went to see the city. . . . The walks on the walls round the city are very pleasant, the streets of the city generally broad, and the town is well enough built. It is situated on the river Rhine, the religion is Calvinist but the toleration of other sects is unlimited. . . . The chief buildings in the town are the court of the Heer van Rozendaal, the court of the late King as stadholder of the province, the Arsenal and the churches, which are very good. In the Great Church is the tomb of the last duke of Guelders, which is a very good one. . . . The weather was very good and the wind at east. About half an hour after eight we left Arnhem and took [a] waggon for Zutphen.⁶

Van Goyen's *View of Arnhem* portrays the city from a distance so that its major monuments, including its famous views of the Rhine Valley, are clearly identifiable. Topographical paintings of local landmarks may have been acquired by the inhabitants of those cities. The contemporary interest in travel and tourism, however, suggests that the paintings may have had a wider appeal among those who could not regularly go to the hills or the ramparts to view the landscape. Among these, of course, may have been those nostalgic for their native cities, but there may also have been others who were true tourists.⁷

Fig. TR12.1 Digital micrograph (175x magnification) of the top edge of the painting showing the panel, ground, and paint layers of the sky



The panel is approximately $\frac{1}{4}$ inch thick and cradled. The central horizontal member of the cradle is engraved with the name *de Wild*. About $9\frac{1}{4}$ inches from the top of the panel there is a tight horizontal split or join. Insect damage is visible on the bottom edge of the panel.

Paint rolls over the edges of the wood on the left and right sides, indicating that they are intact. The top and bottom of the painting, however, have been cut. The bottom cut removed the lower part of some of the signature and the date, which were written in fairly thick dark mauve paint: *VGOYEN* is mostly present, but the top of the *Y* and much of the *E* appear strengthened, and the

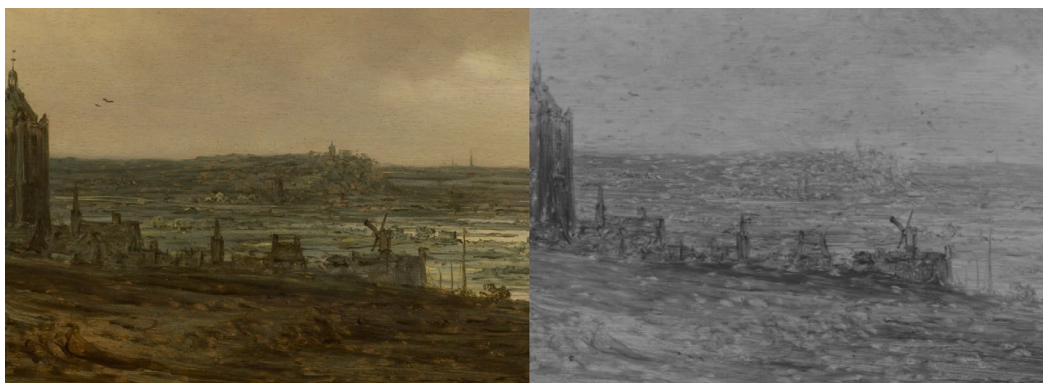
very lowest parts of the *Y*, the *E*, and the *N* are missing. The first two digits of the truncated date could be read as *16*, but the third digit is difficult to read because it is cut off and toned; the fourth digit could be the top of a *6*.

The panel has a thin, off-white ground that probably contains mostly chalk (fig. TR12.1). The translucent layer allows the warm color of the wood to show through to the surface of the painting and affect the overall tonality of the landscape. Infrared reflectography (IRR)¹ showed a minimal amount of underdrawing. Thin lines designating the horizon were found beneath the paint. These are now visible to the unaided eye due to the increased transparency of the aged paint. Some lines were also found in the architecture and in some of the smaller buildings

on the right edge of the city. Not all underdrawn lines were covered with paint—many were left visible and incorporated into the final composition (fig. TR12.2). It was not possible to determine with certainty what Van Goyen used for the underdrawing, but the thin lines suggest it is more likely to have been a brush as opposed to charcoal or black chalk, both of which have a powdery, broken-up appearance.

This tonal painting was created with a number of layers of thin, translucent paint. The artist first applied the darker colors of the landscape followed by the lighter colors of the sky and landscape.

Fig. TR12.2 IRR shows underdrawing in the buildings. Some of these lines are covered with paint; others are left visible as part of the final composition.



Light blue, gray, and white/cream-colored paints were applied with brushy, thin applications in the sky, where the clouds were developed with very thin, warm glazes, much as in *View of Dordrecht* (cat. no. 11). The translucent browns and greens of the landscape are applied with small, squiggled strokes; the lighter colors on the surface are dashes and various other small strokes with some relief. Buildings, vessels, and figures were painted on top of the landscape paint. The warm color of the wood imparts a pinkish tonality to the painting that helps to model forms and gives brilliance to the light colors of the sky and landscape.

X-ray fluorescence spectrometry (XRF) and examination with a digital microscope identify, among other pigments, lead white and smalt in the sky and lead-tin yellow and copper-based pigments in the landscape.

Restoration is both under and on top of the varnish. The wood grain in the sky, which had become more apparent, has been toned. There is very little restoration in the landscape. Two parallel diagonal scratches, now toned, run from the mid-sky at the right edge to the landscape. The two birds to the right of the large church at center consist of simple dark strokes and are certainly original. The other birds are painted differently, and they may have had some restoration. The bird at the upper left appears to be painted over an indentation in the wood. Ultra-violet light shows a yellowish fluorescing varnish. The coating, which was sprayed, is quite thick.

NOTE

- 1 No interference bandpass filters were used in the capturing of the IRR.

13

[Provenance](#)
[Exhibitions](#)
[References](#)

Willem Claesz. Heda
(1594–1680)

***Still Life with Tobacco, Beer,
and Wine*, 1637**

Oil on wood, $16\frac{5}{8} \times 21\frac{3}{8}$ in.

(42.2 × 54.3 cm)

Signed and dated left of center, on edge of table:

HEDA / 1637

Gift of Mr. and Mrs. Edward W. Carter
M.2003.108.4



Still Life with Tobacco, Beer, and Wine belongs to a distinct category of still-life painting called *tabakje* or *toebakje*, “little tobacco,” which was introduced in Haarlem during the late 1620s by Willem Claesz. Heda and Pieter Claesz. (see cat. no. 8). Typical of these, the Carter painting includes clay pipes, a crumpled piece of paper containing tobacco, and an earthenware brazier around which are scattered *zwavelstokjes* used like modern matches to light pipes. A glass of frothy beer, recommended to cool the throat when smoking, a pewter jug, an overturned silver beaker, and a delicate *façon venise* wineglass complete the still life.

The compositional principles employed by Heda in *Still Life with Tobacco, Beer, and Wine* are similar to those that characterize his still lifes of simple meals as well as the contemporary monochrome landscapes painted by Salomon van Ruysdael (see cat. nos. 27, 28), Jan van Goyen (see cat. nos. 11, 12), and others. Thinly painted, employing a limited palette of warm ocher and cool olive-gray, the composition is organized according to a visual diagonal dominated by a pewter jug. A diagonal shaft of light cast from the upper left animates the neutral back wall and provides a counter-balance to the objects.

Probably painting directly from objects he arranged and observed in his studio rather than from individual drawings, Heda created a cohesive composition in terms of light and form.¹ The low vantage point, which makes the objects appear to overlap, contributes to the viewer’s reading of pictorial depth. Heda increased the perception of space by pulling the green cloth back to reveal the corner of the table on which he carefully placed the pipes, overturned silver beaker, and the brazier viewed from the corner. A plate precariously balanced on the table’s edge extends forward. Subtle tonal gradations define the volumes of the objects and capture the effect of their actual shadows and reflections: for example, the reflections of the handle of the pewter jug and the silver beaker on the belly of the jug, the reflection of the brazier on the round metal box, and the windows on the can and beer glass.

Tobacco was introduced from the New World to England in 1560 by Sir Francis Drake and brought by sailors through Dutch ports to the Netherlands by the 1580s. The Dutch also encountered tobacco in the Caribbean, when they were collecting salt, hides, and pearls, and later in

North America. In 1620 the New Netherlands colony began exporting tobacco from the English colonies of Virginia and Maryland. Shipped first on Dutch and later on English vessels, tobacco from the English colonies and from the environs of Venezuela became one of the most profitable sources of revenue for the Dutch West India Company (established in 1621). Soon, Amsterdam became the major Continental market for tobacco leaves.² Encouraged by Amsterdam’s tobacco merchants and manufacturers, between 1610 and 1620, farmers in the central and eastern parts of the Netherlands began to cultivate a domestic crop of tobacco that was typically used to cut the more expensive imported product.³

During the early seventeenth century, the use and abuse of tobacco was actively debated. Similar to today’s disputes about marijuana, the Dutch considered tobacco to have remedial and medicinal value but distrusted and generally decried its recreational use. In 1574 the Flemish physician and herbalist Rembert Dodoens (1516–1585) had noted the narcotic or stupefying effect tobacco had on its users.⁴ Many writers and preachers expressed concern about the lower classes, especially sailors, who wasted their money on “drinking” smoke, which they could not do without. The excesses of the lower classes were frequently depicted by Adriaen Brouwer (1605–1638), David Teniers the Younger (1610–1690) (fig. 13.1), and others. So-called merry company scenes painted by Willem Pietersz. Buytewech (1591/92–1624), Dirck Hals (1591–1656), and their numerous followers illustrate that tobacco was also associated with the social deviance of sophisticated dandies who frequented inns where “drinking” smoke as well as beer took place amid gambling and whoring.

Heda’s earliest known painting with smoking paraphernalia is dated 1628 ([Museum Bredius, The Hague, inv. no. 52-1946](#)), the same year that Petrus Scriverius (1576–1660) published *Saturnalia*; written in Latin and translated by Samuel Ampzing (1590–1639) in 1630, the pamphlet was a major indictment against tobacco.⁵ Heda’s inclusion of a skull in the Bredius painting, like Scriverius’s illustration for his title page that represents a skull resting on two pipes (“Vanitas,” title page for Petrus Scriverius *Satyrmalia*, 1630, [Rijksmuseum Research Library, Amsterdam, call number 328 M 6](#)), warns the viewer of the brevity of life and

the need to focus on spiritual concerns rather than earthly pleasures.⁶ Heda affirms the reference to *vanitas* in the Bredius still life by including an open pocket watch and an empty overturned rummer resting against the skull, a device his friend Pieter Claesz. often employed,⁷ adding to one painting (Mauritshuis, The Hague, inv. no. 943) the inscription, “Het glas is leegh. De tijd is om. / De keers is uyt. Den mens is stom” (The glass is empty. Time is up. The candle is out. The man is mute).

Previous writers have also regarded the Carter painting as a cautionary reference to transience.⁸ The overt references to moralizing found in the Bredius still life are, however, absent in the Carter painting, dated nine years later. There is no skull, and what has been assumed to be a pocket watch—a familiar reference to the passage of time—is actually a round, metal (probably brass) tobacco box similar to one in the collection of Colonial Williamsburg, Virginia (fig. 13.2).⁹ Tobacco boxes are typically portrayed together with pipes, a brazier, and *zwavelstokjes*, as in Pieter Claesz.’s *Still Life with Jug, Herring, and Smoking Requisites*, dated 1644 (Harold Samuel Collection, Guildhall Art Gallery, City of London, inv. no. 3714), in which the bowl of a pipe rests on the open box, and in the Bredius still life, in which it is oval.¹⁰

The attitude toward smoking had begun to change by the late 1630s. In 1636 the Dordrecht physician Johan van Beverwijck (1594–1647) recommended in his *Schat der gesontheit* (Treasury of Good Health) that people “drink”

tobacco as a prophylactic against the plague, then raging in the Netherlands. On its more general use, however, he noted that opinion was divided.¹¹ Ivan Gaskell has suggested that the change in attitude toward tobacco among the middle and upper classes was related to the economic importance of the tobacco industry in the Netherlands.¹² Amsterdam and Rotterdam were the principal Continental ports of entry for tobacco, the majority of which was then processed and exported. Domestically grown tobacco also had become an important cash crop in the Netherlands. Refinements in the design of the clay pipe—especially extending the length of the stem so that the smoke cooled—contributed to the acceptance of smoking by members of the middle and upper classes.¹³ Pipes made of English clay were manufactured in the Dutch city of Gouda and shipped to other cities, including Amsterdam, where the pipe market was located on the east side of the Nieuwezijds Voorburgwal (see cat. no. 2).¹⁴

Thus, while it is possible that while Heda’s contemporaries continued to associate smoking and drinking with transience and *vanitas*, the significance for both the artist and the viewer of *Still Life with Tobacco, Beer, and Wine* may have had more to do with the aesthetic appeal of the harmonious display of familiar objects than moralizing. The long-stemmed pipes and refined objects that demonstrate the artist’s skill in depicting different shapes and materials may also have appealed to those purchasing the painting for their reference to the popular, and by then more socially acceptable, practice of smoking.



Fig. 13.1



Fig. 13.2

Fig. 13.1 David Teniers the Younger (1610–1690),
The Smoker, ca. 1640. Oil on panel, $17\frac{1}{4} \times 13\frac{1}{4}$ in.
(43.8 \times 33.7 cm). Los Angeles County Museum of Art,
William Randolph Hearst Collection (inv. no. 47.29.18)

Fig. 13.2 English smoking pipes and a Dutch tobacco
box, ca. 1690–1720. The Colonial Williamsburg
Foundation

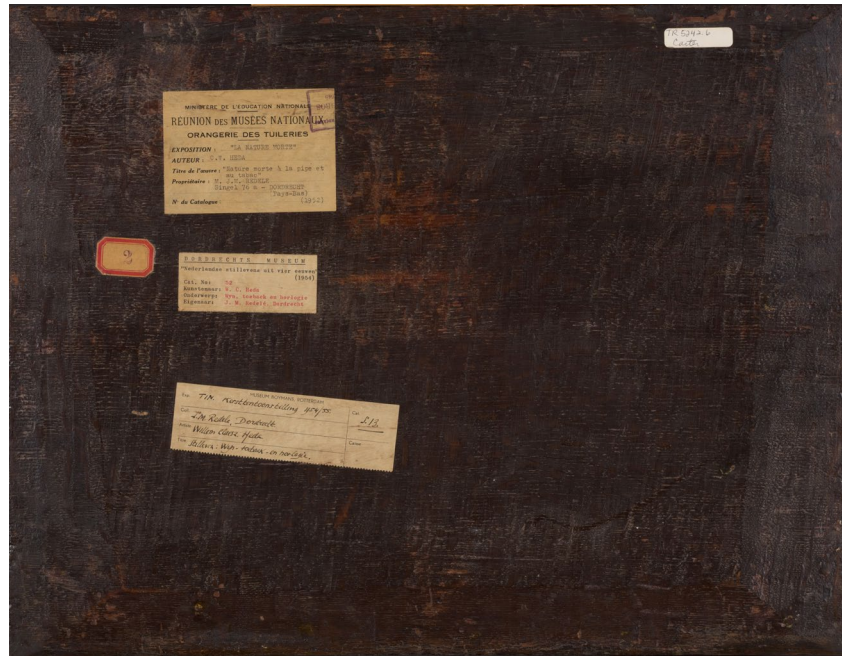


Fig. TR13.1 Reverse of the wood panel

Fig. TR13.2 X-radiograph showing adjustments such as the dense paint around the pitcher

Fig. TR13.3 The earlier positions of both the jug and glass were evident in the IRR.

The wood panel is approximately $\frac{3}{8}$ inch thick and in good condition with only a slight warp and small wood losses at the corners. The reverse is a little rough, and the bevels are noticeably irregular (fig. TR13.1).

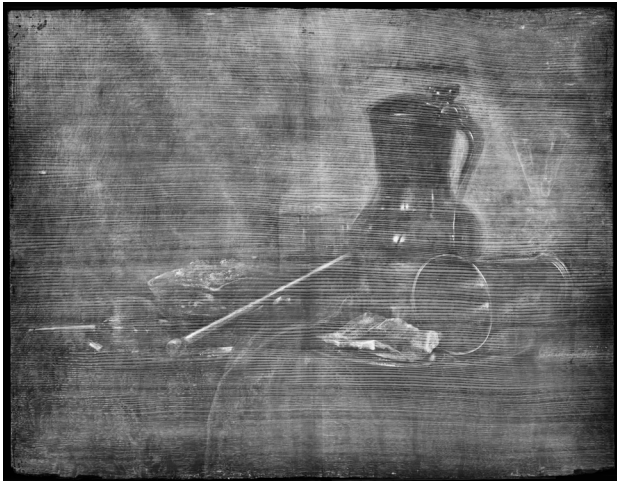
The medium-thin, cream-colored ground transmits the grain and warmth of the wood to affect the appearance of the painting. Raking light picks out the wood grain and the impastoed paint. Infrared reflectography (IRR) revealed fine, sharp lines that mark out part of the design; some of these can be seen with the naked eye. The thinness of the lines suggests that they were done with a fine brush or an implement such as a pen, graphite pencil, or metalpoint. However, because many of these lines are also visible in normal light, it is difficult to confirm that they are in fact underdrawn.

Heda laid in the design and shadows with translucent, dark brown paint. Over this first layer he brushed out local colors from thick to thin to achieve fine gradations from light to dark. Using larger brushes, he energetically applied the background paint, which contains primarily lead white and ochers. The green paint of the tablecloth, which contains copper-based blue or green, ocher, lead-tin yellow, and white pigments, was brushed thinly over the dark underpaint. The silvery appearance of the tabletop was achieved by scumbling a light-colored paint containing ocher-umber and lead-white pigments over the dark underpaint.

The items on the table each exhibit some notable painting techniques. The glass vessels were painted with fine strokes and washes of thin paint over the background color. The wine in the glass was indicated with a thin application of paint colored predominantly with red lake. The surface of the glass has a fascinating construction

of two nearly adjacent layers. The lower layer of paint contains pigments of white chalk and possibly iron oxide for a warm, translucent white, while the layer above contains mostly lead white for a bright, cool, opaque white. The eye perceives the illusion of liquid but cannot by itself distinguish the different whites.

The shaded side of the beaker was rendered with a thin layer of gray paint. The etched design on the metal beaker was painted with dark paint in several rows of regular loops or figure eights. The thickest paints describe the white paper and the stems of the pipes. The glowing ashes were accomplished with multiple fine strokes of thick paint of various tones, which contain the pigments vermilion, lead-tin yellow, ochers, and lead white. The tobacco has lively brushwork done with fine



brushes. The brazier was laid in with an ocher-colored paint that was partially covered with a pinkish one.

X-radiography and IRR show changes and adjustments that occurred during the painting stage, particularly in the placement of vessels on the table (fig. TR13.2), and some of these adjustments are visible in normal viewing conditions. For instance, the pewter jug and the crystal wineglass were originally closer together: the body of the jug was painted farther to the right and the glass farther to the left (fig. TR13.3). However, the handle of the jug was originally farther to the left, so that the jug may have been larger, viewed from a different angle, or perhaps was a different shape. These two objects were painted in with a carbon-black pigment before being adjusted.

The artist signed in deep violet-red paint (probably a lake) on the dry paint of the brown table; he then scumbled a light brownish color on top to create a more silvery appearance consistent with the overall effect of the table. The

signature sits proud on the surface and appears in good state. Examination of the date with higher magnification showed that the 163 is original; however, the last digit is difficult to read since it appears damaged and restored. The three horizontal lines beneath the date may have original paint but seem mostly restored.

The painting reads well and remains strong. There is some abrasion due to solvent damage. Ultraviolet light exposed restorations and toning of the wood grain in the background and in the lower left corner. The wineglass is somewhat abraded and lightly enhanced. The edges of the painting appear worn for about $\frac{3}{8}$ inch into the painting. The varnish, semimatte and uniform, does not saturate the paints. Under magnification it appears whitish as if wax had been added.

The surface has a dense, ocher-tinged fluorescence in ultraviolet light, possibly because of some addition.

Jan van der Heyden
(1637–1712)***The Herengracht, Amsterdam, Viewed
from the Leliegracht, ca. 1666–70***

Oil on wood, 13¼ × 15⅝ in.
(33.7 × 39.7 cm)

Signed at the right, on the quay: *VH*

Partial gift of Mr. and Mrs. Edward William Carter
and purchased with funds provided by The
Ahmanson Foundation, the Mr. and Mrs. Allan C.
Balch Collection by exchange, and Hannah L. Carter
M.2009.106.24



Jan van der Heyden painted at least four views of the west side of the bend in the old section of the Herengracht (Gentlemen's Canal).¹ The location of some of the grandest patrician houses built in the seventeenth century, it remains one of the most prestigious addresses in Amsterdam (fig. 14.1). In all but the Carter painting, Van der Heyden represents the canal from the south (fig. 14.2). Here he faces the opposite direction, which allows him to take advantage of the bend in the canal to create a more dynamic composition. Viewed from a low vantage point, probably from a boat, the reinforced corner of the intersection of the Herengracht and the Leliegracht rises in the foreground, marking the start of the dramatic sweep of the canal's retaining wall toward the bridge by the Warmoesluis. The sudden reduction in the scale of the trees bordering the canal, dipping to reveal the sunlit mansions for which the Herengracht is known, accentuates the bend in the canal. Beneath the blue sky with its billowing fair-weather clouds, light dances on the water, through the bridge, and between the trees, creating a lively pattern of light and shadow that integrates the composition and counterbalances the precise detail that characterizes Van der Heyden's work.

According to his earliest biographer, Arnold Houbraken (1660–1719), Van der Heyden drew from life and later executed the scene on panel. Infrared reflectography (IRR) of the Carter painting reveals an assured underdrawing of the buildings, canal, and trees with limited pentimenti and no perspectival marks, suggesting that Van der Heyden may have partially transferred the design from a now-lost compositional drawing of the buildings based on drawings made on the site (see Technical Report). Arie Wallert has reported similar findings for other paintings by the artist that have been studied with IRR.² Although virtually no preparatory sketches for Van der Heyden's paintings exist, his employment of transfer drawings is also indicated by a red chalk counterproof of the well-developed lost preparatory drawing for *View of the Oudezijds Voorburgwal with the Oude Kerk in Amsterdam* (Mauritshuis, The Hague, inv. no. 868) as well as by the few extant drawings he made in preparation for the illustrations in *Beschryving der nieuwlijks uitgevonden en geotrojerde slang-brand-spuiten en haare wijze van brand-blussen, tegenwoordig binnen Amsterdam in gebruik zijnde...* (Description of the Newly Invented and Patented Fire Hose Engines with Water Hoses and the Method of Fighting Fires Now Used in Amsterdam), the book he and his son Jan published on firefighting in Amsterdam in 1690. Starting with drawings he made of the actual architecture and setting, Van der Heyden created the composition, often only loosely based on the actual scene. Once he had finalized the composition, he covered the reverse of the drawing with chalk or charcoal and used a stylus to transfer the outlines of the design to the prepared panel or copperplate, making minor freehand

adjustments. The transfer process undoubtedly weakened or destroyed the drawings, explaining their disappearance.³

Van der Heyden was a keen observer of the visual effects of light filtered through the trees and reflected on the buildings and still water of the canal.⁴ His ability to translate these impressions into paint is also evident in his treatment of the mortar between the bricks on the wall parallel to the picture plane, where water from the pump has stained the brick. Along the receding wall of the Herengracht, where he applied paint to suggest shadows and reflections of light, the texture of the bricks appears more uniform, unaltered by atmospheric perspective.

Houbraken remarked about Van der Heyden's detail: "He painted every little stone in the building so minutely that one could clearly see the mortar in the grooves in the foreground as well as the background. . . . He also took into account the diminishing of the stones according to the reduction in size of the buildings."⁵ Houbraken suspected that the artist had "invented a means whereby . . . he could accomplish things that seem impossible with the customary ways of painting."⁶

An ingenious engineer who, with his brother Nicolaas, invented the fire-hose pump and introduced streetlights to Amsterdam, Jan van der Heyden devised new techniques to render detailed brickwork and foliage in his paintings. In 1800 Bernardus de Bosch, a distant relative of Van der Heyden's, delivered a lecture in which he discussed the artist's *prentenschilderijen* (literally, "print paintings").⁷ According to De Bosch, the artist used prints made from etched or engraved copperplates of different sizes and shapes to transfer patterns of bricks, cobblestones, windows, and doors to the prepared surface of a painting. Although there is no evidence that he glued paper to the painting, microscopic examination of the Carter painting and others confirms that Van der Heyden probably transferred patterns from paper printed with black and sometimes light colors to achieve the effect of rough mortar and other details praised by connoisseurs.⁸ For the leaves on the trees, the artist apparently used yet another technique that was far more efficient than a traditional brush: he dipped small pieces of lichen or moss in different colors of paint. In this way he created the realistic impression of individual leaves massed on the branches.⁹

Scholars have often questioned whether Van der Heyden employed optical devices to achieve the appearance of realism in his paintings.¹⁰ Most recently, writing about the views of the Herengracht including the Carter painting, Peter Sutton noted, "the visual brilliance, the ways in which the images are composed and cropped, as well as scalar juxtapositions could have readily been influenced by the experience of viewing comparable prospects in a camera obscura."¹¹ The way in which the height of the trees rises

both with the wall of the canal in the right foreground and the distant bridge suggested to John Walsh and Cynthia Schneider that Van der Heyden may have used a concave lens, which would collapse distances.¹² While Van der Heyden probably did employ an optical device in developing the composition of the Carter painting, it appears that he may have used it only for the canal itself and not for the buildings. Instead, the buildings seem to follow a more traditional diagonal line of one-point recession recommended in popular treatises on perspective and followed in Van der Heyden's other views of the scene from the opposite direction.

As in many of his other paintings, Van der Heyden here took liberties in depicting the houses along the bend in the Herengracht while retaining the appearance of reality. Rising above the trees, lit by the brilliant sunlight, the buildings depicted are, left to right, Herengracht 182–170 (fig. 14.3).¹³ On the far left at number 182 is the large, double house known as the Sonnewyzer Huis; next to it, number 180, a tall building with a scalloped roof profile that actually stood on the location, has been reduced in scale so that it appears similar to the two houses at 176 and 178. On the far right, barely visible through the trees, is the famous Bartolotti Huis (170 and 172), which, like the Sonnewyzer Huis, was designed in the style of Hendrick de Keyser the Elder (1565–1621).¹⁴ The major focus of this painting is number 174, immediately to the left of the Bartolotti Huis. Acquired in 1641 for 36,365 guilders, the house was owned by Abraham Alewijn (1607–1679), a linen merchant and East Indies trader. His brother Frederick Alewijn (1606–1665) lived at number 182, the Sonnewyzer Huis that had been acquired in 1630 by their father, Dirck Dircksz. Alewijn (1571–1637), a linen merchant and prominent landowner and representative of the Beemster, one of the major land reclamation projects in the Netherlands. As the eldest son, Frederick had inherited the house on the Herengracht and the property in the Beemster.¹⁵ Both he and his brother also shared in the division of their father's art collection in 1637.¹⁶ Following Frederick's death in 1665, the approximate date of the painting, the property passed to his son Dirck Alewijn (1644–1687), who is portrayed with his wife, Agatha Bicker (1647–1716), in companion portraits by Nicolaes Maes (1634–1693) now at the Norton Simon Museum, Pasadena (inv. nos. F.1972.43.3.1.P and F.1972.43.3.2.P).¹⁷

Although the specificity of the scene suggests that the painting could have been a commission, possibly by a member of the Alewijn family, there is no evidence to support the theory. The painting remained in Van der Heyden's possession until his death in 1712, almost fifty years after it was painted. In an inventory dated 1692 the artist described the painting as "the Herengracht, Amsterdam, Viewed from the Leliegracht." In the inventory of Van der Heyden's widow, who died shortly after her husband in 1712, the painting is described as the bend in the Herengracht with the Warmoesluys in the distance.¹⁸ Among the known works by Van der Heyden, only the Carter painting matches this description.

The Herengracht, Amsterdam, Viewed from the Leliegracht reflects the contemporary market for images of popular tourist attractions in books, prints, and paintings, including Emanuel de Witte's paintings of the tomb of William the Silent (see cat. no. 35) and Gerrit Berckheyde's of the Amsterdam Town Hall (see cat. no. 2), as well as the numerous views of the bleaching fields of Haarlem by Jacob van Ruisdael (1628/29–1682). Scenes of foreign cities and country houses appear throughout Van der Heyden's oeuvre, but paintings of Amsterdam predominate, reflecting his pride in the famous city, which dominated the economy of the Netherlands and attracted attention for its architecture and tree-lined canals. Foreign visitors often commented in their travel journals on the wealth of greenery in Dutch towns, where trees were planted not only for protection from the wind and sun but also for their aesthetic effect and the transforming capacity of color, fragrance, regularity, and ornament, turning public spaces into pleasurable experiences capable of recalling the countryside. In 1641, for example, the English diarist John Evelyn (1620–1706) wrote that in Amsterdam nothing surprised him more than the straight, uniform streets, "especially, being so frequently planted and shaded with the beautifull lime trees, set in rows before every man's house, affording a very ravishing prospect."¹⁹



Fig. 14.1



Fig. 14.2

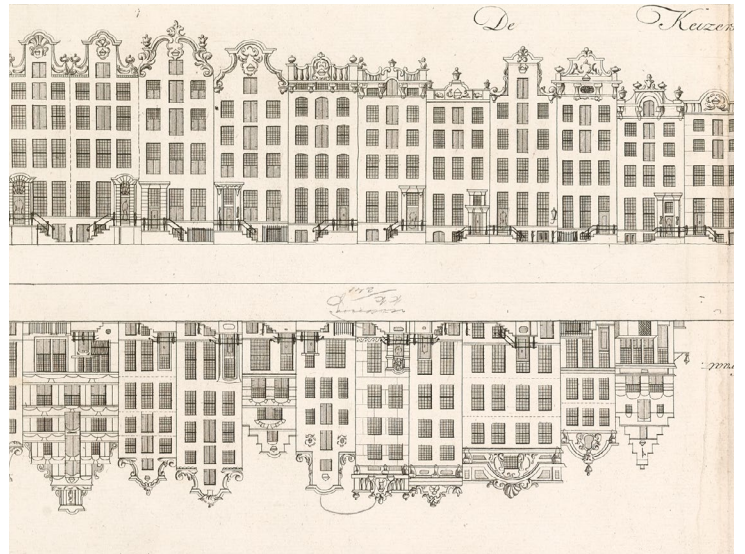


Fig. 14.3

Fig. 14.1 The Herengracht, 2013

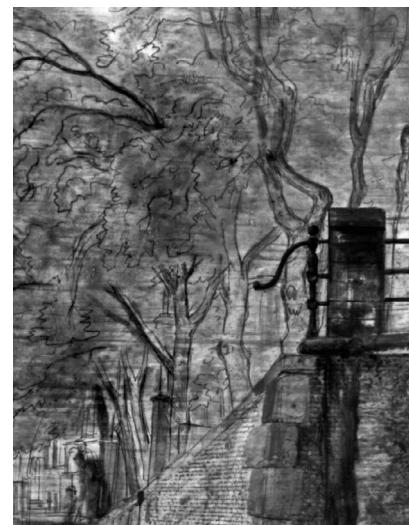
Fig. 14.2 Jan van der Heyden, *Houses on the Herengracht*, n.d. Oil on panel, $14\frac{1}{8} \times 17\frac{5}{8}$ in. (35.9 × 44.6 cm). Edward and Sally Spielman Collection, London

Fig. 14.3 Caspar Jacobsz. Philips (ca. 1732–1789), detail of “Diagram of Houses on Herengracht,” from *Allen de huizen op de Heeren-en Keizers-grachten der stad Amsterdam*, ca. 1790. Getty Research Institute, Los Angeles, Special Collections (inv. no. 87-B2070)



Fig. TR14.1 Infrared reflectogram

Fig. TR14.2 Detail of IRR showing transferred and freehand lines in trees



The wood panel, which is about $\frac{3}{16}$ inch thick, has been thinned and cradled. There are no bevels. Thin wood strips ($\frac{1}{8}$ inch wide) are attached to each side with nails. The thin pink ground barely covers the wood. With magnification, the wood of the panel is visible in numerous spots.

Van der Heyden made minor changes from the drawing while painting, particularly in the architecture. The X-radiograph does not show any obvious changes, however. Extensive and detailed underdrawing was observed in infrared reflectography (IRR) (fig. TR14.1).¹ Although there are several small pentimenti or changes (mainly in the architecture), Van der Heyden stayed close to the underdrawing and changed very little in the actual painting. The changes he did make simplified the composition by omitting small, fussy details. Close examination suggested that he may have used more

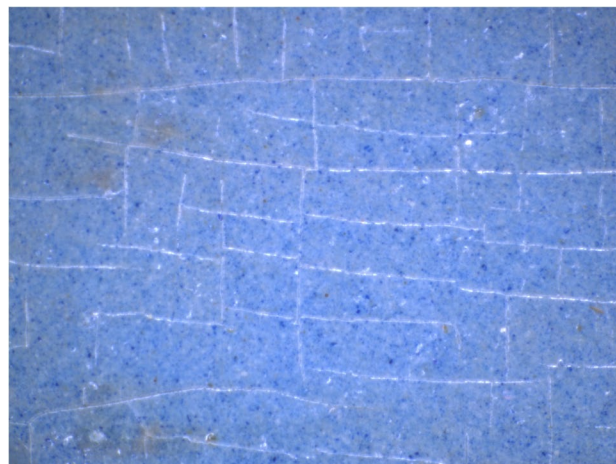
than one technique for the underdrawing: a transfer drawing that was developed with freehand drawing and that included brushed washes.

The numerous doubled lines, stops, starts, and differences in line intensity seen in the IRR suggest that Van der Heyden may have transferred at least part of the design (the central architecture and trees on the right side) from a drawing on paper. This was a technique he used for parts of at least some of his other highly detailed architectural prints and paintings.² The absence of perspective guidelines in the underdrawing further supports the idea that the drawing was transferred. Such guidelines, which may have been used in the original drawing to accurately depict the recession of buildings, would not need to be transferred. This contrasts

with the technique of Emanuel de Witte, who drew perspective guidelines as part of his underdrawing directly on the ground of his paintings (see cat. nos. 35, 36).

After transferring the drawing to the prepared panel, Van der Heyden added details freehand that develop the drawing and make his work more spontaneous and lively.³ The looping, swirling, hatched lines that are found in the foliage of the trees to the right appear to have been done with pen and a liquid medium containing carbon-black pigment (fig. TR14.2). In IRR the lines appear solidly black and uniform in width, changing only when the direction of the pen's nib was angled. The fact that there are no underdrawn architectural lines beneath the freehand foliage of the trees further supports the idea that the buildings were transferred and the foliage added later to create

Fig. TR14.3 Digital micrograph (50x magnification) of the upper sky showing the blue-smalt-containing surface paint applied over the light gray layer



transitions between sections of the painting.⁴ The numerous lines in the tree trunks to the right may also be freehand additions to transferred lines made by the artist. These lines are either thicker and darker or thinner and lighter in the infrared reflectogram, and this suggests they were created using different techniques.

The IRR also suggests that Van der Heyden used brushed washes in areas of the composition, such as the sky and buildings, to denote shadows and clouds. These areas do not always correspond with paints on the surface; they are detectable only because of the carbon-black pigment in the wash. It is not known if these washes are a late part of the underdrawing or if they belong to the painting stage.⁵

Paints range from thick and pasty light colors to thin glazes applied in a number of ways. The ground is left exposed in many areas. Thin paints of the roofs of the buildings and many other areas, such as the water, have unblended, narrow strokes of paint applied in a free, open manner, less precise than the overall appearance of the painting.

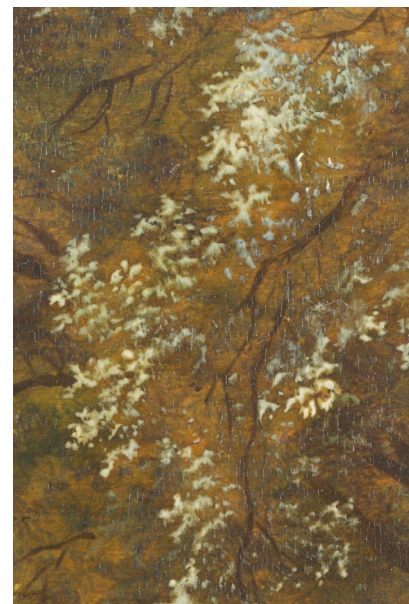
The sky was laid in with a cool, very light gray paint layer. Bright smalt mixed with white was applied over the gray layer. The thickness of the smalt layer varies; where it is thin, the underlayer shows and imparts a sense of the sky's atmosphere (fig. TR14.3).

Van der Heyden left reserves in the sky and clouds for the buildings and trees. Even the larger branches jutting into the sky have reserves; however, many of the branches, especially those at the top of the picture, were painted over the

blue sky. The light pink behind the trees on the right side of the picture is the reserve for architecture that, except for the faint finial and tops of buildings at the far right, was only marginally developed. There is an unpainted strip at the juncture of the architecture and the sky that appears to be the pink ground; this type of division of forms exists throughout the painting. The architecture and the canal in the lower part of the painting were painted directly on the ground, which shows in the open brushwork.

The artist apparently applied the paint for the foliage with lichen or sponges to gain the desired texture and form of the

Fig. TR14.4 Detail of sunlit leaves at right center were probably applied by daubing on paint with lichen or a sponge and possibly also with a brush.



leaves (fig. TR14.4). The textured paint ranging in color from light blue to gray-blue may have been glazed to produce the appropriate color, but the pigments may have faded. Thin green and brown paint applied with a brush established the design before the textured foliage was applied. The foliage paint contains at least the pigments lead-tin yellow, ochers and green earth, and copper-based pigments.

The mortar lines were applied over the already painted local color for the brick walls, but some paint was also added over the mortar for shadows (fig. TR14.5). The light-colored mortar lines usually sit proud on the surface. The dark colors are thinner but have thick dots. Arie Wallert has described Van der Heyden's use of a counterproof technique to transfer the mortar patterns to his paintings. By pressing a fresh impression of an etching of the brick pattern, ink side down, against the painting, the artist transferred the ink from the wet paper to the desired areas of the painting.⁶

The condition of the painting appears good. The wood grain, which had become more apparent in the sky, has been toned. Some areas of shadow in the foreground and in the trees appear a little thinned from cleaning. The painting was cleaned in 1974 at LACMA of a varnish that appears very discolored in documentary photographs. The painting presently has a clear varnish, probably an acrylic, which saturates fairly well. However, ultraviolet light shows remnants of a very fluorescent varnish (green in appearance) that was unevenly cleaned at some time in the past. This varnish is probably earlier than the varnish cleaned by the museum in 1974.

Fig. TR14-5 Digital micrograph (25x magnification) of the bricks of the canal wall and light and dark mortar



NOTES

- ¹ The infrared reflectogram was taken with the 1600nm interference bandpass filter, which gave better penetration of the upper paint layers, sharpened the image, and provided more contrast between the carbon-black underdrawing materials and the calcium-carbonate ground.
- ² Wallert 2006–7, pp. 92–96.
- ³ Wallert 2006–7, p. 96, has found that Van der Heyden reinforced more significant transferred architectural lines with graphite and a straight-edge. This would make some lines appear darker in IRR.
- ⁴ If an artist were drawing directly on the panel, he would probably first draw the entire building to ensure accuracy and then draw or paint foliage over it. Van der Heyden was known to have combined different groups of buildings transferred from his drawings, occasionally reversing them. Trees and foliage drawn freehand aided the smooth transitions (in terms of perspective) from one transferred group of buildings to another. See Wallert 2006–7, p. 95.
- ⁵ Wallert 2006–7, p. 95, mentions that Van der Heyden used a paint of carbon black and lead white to lay in gray areas of shadow *after* the underdrawing.
- ⁶ Wallert 2006–7, pp. 98–100.

15

Meindert Hobbema
(1638–1709)

16

Provenance
Exhibitions
References

***Landscape with Anglers
and a Distant Town***, ca. 1664–65
Oil on wood, $9\frac{3}{8} \times 12\frac{1}{2}$ in. (23.8 × 31.8 cm)
Signed lower left: *m. hobbema*

Gift of Mr. and Mrs. Edward William Carter
M.2009.106.7

Landscape with a Footbridge, ca. 1664–65
Oil on wood, $9\frac{3}{8} \times 12\frac{1}{2}$ in. (23.8 × 31.8 cm)
Signed right, on bridge: *m. hobbema*

Gift of Mr. and Mrs. Edward William Carter
M.2009.106.8



Meindert Hobbema's two landscapes entered the Carter collection separately but shared the same provenance between 1817 and 1962. Although collectors and dealers in the eighteenth and early nineteenth century often paired paintings as companion pieces, the similar, unusually small dimensions of these paintings and their complementary idyllic compositions suggest that Hobbema indeed painted them to hang together. When placed side by side, with *Landscape with Anglers and a Distant Town* to the left of *Landscape with a Footbridge*,¹ the open areas of each landscape align, and the general compositional structures complement each other.

In *Landscape with Anglers and a Distant Town*, a rutted road invites the viewer to enter the picture on the left and to continue, guided by the reflections of the sky on the water, along the edge of the still, swampy water that pools around the grove of trees where two anglers have cast their lines. In *Landscape with a Footbridge*, bright light draws attention to the distant left and visually leads the viewer along the edge of a swampy area that appears to have once functioned as the road but is now washed out. Two people in conversation mark the point where the road takes a detour to the right between a half-timbered house and a stand of trees and continues forward to where a man with a pack and walking stick approaches the bridge. Another man and his dog traverse the bridge in the foreground.

The subjects of the two Carter paintings are typical of Hobbema, who almost exclusively represented idyllic scenes of the light-filled countryside in the vicinity of villages. When present, figures are of only minor importance, contributing, as here, to the quiet, optimistic mood of a peaceful landscape, where people relax, chat with their neighbors, or quietly fish—always personal pleasures rather than commercial ventures. Although Wilhelm von Bode praised the companion pieces for their fresh treatment and rich color and remarked that they “give the impression of having been painted directly from nature,” the landscape scenes, which follow a relatively standard format, were undoubtedly fanciful and produced in Hobbema's studio in Amsterdam.² He probably based specific motifs on drawings he made from life, but the similarity of other motifs to those in works by Jacob van Ruisdael (1628/29–1682), who was also working in Amsterdam at that time, suggests that Hobbema had access to his paintings.

Hobbema's sunlit road and a river encircling a group of prominent trees, as well as the articulation of swampy areas in which trees are reflected, are devices often employed by Van Ruisdael. In paintings of the 1650s–60s such as the Carter's *The Great Oak*, dated 1652 (see cat. no. 25), and the Norton Simon Museum's *Wooded Landscape with a Pool and Figures* (inv. no. M.1969.33.P), of about 1660, Van Ruisdael used a broad rutted road, often passing through water, to draw the viewer visually into the scene and connect to the sunlit distance. Hobbema's depiction of trees reflected in swampy water was undoubtedly shared by the example of Van Ruisdael, who also took up the motif in the 1660s in such works as *Oaks at a Lake with Water Lilies*, 1665–70 (Gemäldegalerie, Staatliche Museen zu Berlin, inv. no. 885G).³

While similarities exist between Hobbema and Van Ruisdael, Hobbema's treatment of color and especially light distinguishes his paintings from those of the older master. Whereas Van Ruisdael's light and shade create dramatic, often moody landscapes in which land and sky combine to create a unified composition, Hobbema's compositions are lighter and more open. In his work, light is dispersed throughout the landscapes, drawing attention from place to place in a decorative rather than unifying manner. Hobbema's foliage and tree branches are also more delicate than Van Ruisdael's and allow light to filter through, thus giving the leaves a lacy effect. Detached areas of light gray and pastel blues and greens that suggest the effect of the sun caught on the surfaces of trees and buildings add to the overall decorative quality characteristic of Hobbema's paintings.

Although in 1660 Van Ruisdael stated that Hobbema had been his student and worked with him for some years, his strong influence on the younger artist is only evident from about 1662. Comparison of the Carters' two small paintings to larger compositions by Hobbema, such as *A View on a High Road*, dated 1665 (National Gallery of Art, Washington, DC, inv. no. 1937.1.62), suggests that they date from about 1664–65. This proposed dating is further supported by the form of the signature that appears on each of the paintings: *m. Hobbema*. According to Wolfgang Stechow, the artist used this form of his signature between 1661 and 1667.⁴

Fig. TR15,16.1 Infrared reflectogram of *Landscape with Anglers and a Distant Town*

Fig. TR15,16.2 Infrared reflectogram of *Landscape with a Footbridge*

Fig. TR15,16.3 Digital micrograph (175x magnification) of a tree limb from *Landscape with a Footbridge*



Each panel is about $\frac{1}{4}$ inch thick and cradled. No bevels are present. Neither panel's right side is perfectly square. Also on both panels, the top and bottom stationary members of the cradle have a lip that adds approximately $\frac{1}{2}$ inch to the height. The panels are planar.

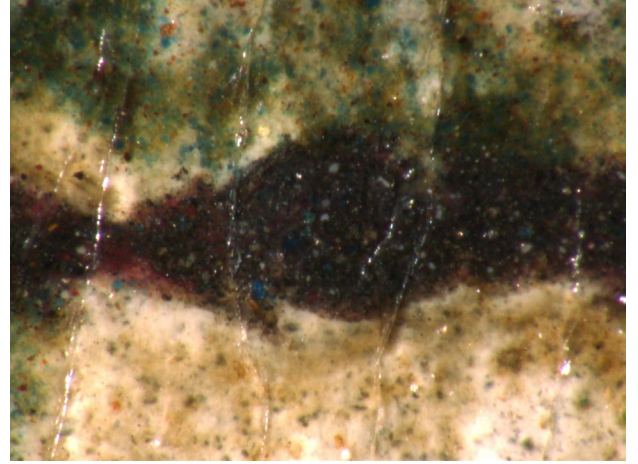
The panels have double grounds that consist of a thick, cream-colored ground applied directly to the wood and a thin red-pink ground on top. Infrared reflectography (IRR) did not reveal any underdrawings (figs. TR15,16.1, TR15,16.2),¹ although it revealed that both landscapes were laid in with brushed lines of dark brown paint containing carbon black. Some of these lines are underneath upper paint layers,

while others are fully visible on the paint surface. As such, it is difficult to say with certainty that these lines are underdrawn. As other Dutch landscape painters from this period did, Hobbema may have incorporated underdrawing and integrated it with the final painting composition.

Nonetheless, this thin, translucent dark color is visible beneath the gray church steeple in *Landscape with a Footbridge*. Paints range from transparent darks, which are thickly layered in some areas to give some relief to the surface, to pasty, opaque whites and grays, which in some areas are pulled to such thinness over the red ground that the ground color is visible. In *Landscape with a Footbridge* some pentimenti were found in IRR indicating an extra tree and some planks in the bridge that were not visible on the surface of the painting.

The clouds in both paintings were painted with stiff brushes that left marks of the bristles. The upper parts of the trees were painted over the clouds, which are quite dense in the center. The figures were painted over the painted landscape.

In both paintings the pigment smalt was found in the paint of the sky mixed with lead white. Tiny craters in the paint of the sky may be due to the formation of lead soaps. The paint of the foliage incorporates copper- and iron-based pigments, such as green earth and lead-tin yellow. A daubing technique may also have been used in the initial application of the foliage, which was then glazed with copper resinate or yellow lake. On the surface



small brushes described the leaves. The limbs of the trees were painted in part with a deep violet paint that contains carbon black mixed with a purple lake, as seen in *Landscape with a Footbridge* (fig. TR15,16.3).

The signature *m hobbema* on *Landscape with Anglers and a Distant Town* is painted with a very dark reddish to black paint. The letters of the signature are a little abraded, particularly after the *ho*. There could be slight reinforcement, but cracks are visible in the “reinforcement,” suggesting it may actually be original.

The signature *m hobbema* in lowercase script on *Landscape with a Footbridge* is painted with lemon-yellow-colored paint mixed with white, and it is in good condition.

The paintings are in good condition. However, in both works toning in the sky subdues the wood grain, which had become more apparent with time, and also covers the lead soap craters. Additionally, there is some thinning of surface paints. Ultraviolet light shows a very fluorescent greenish-yellow varnish, which could be a natural resin.

To determine whether Hobbema had painted the two panels as one, the IR reflectograms were aligned end to end in both orientations to see if there were any marks, damages, or underdrawing that could link the panels; none was found.

NOTE

- 1 Interference bandpass filters (1200nm, 1400nm, 1600nm) were used during the IRR examination. No filters were used during the capturing of the IRR. This was to ensure that underdrawing materials, such as iron-gall ink (which disappears at 1600nm), would not be blocked by a filter.

Jan van Huysum
(1682–1749)***Bouquet of Flowers in an Urn*, 1724**

Oil on mahogany, 31½ × 23½ in.

(80 × 59.7 cm)

Signed and dated lower right, on edge of ledge:

*Jan Van Huýsum / fecit 1724*Gift of Mr. and Mrs. Edward William Carter
M.91.164.2

Dated 1724, approximately one hundred years after Ambrosius Bosschaert's *Bouquet of Flowers on a Ledge* (cat. no. 4), Jan van Huysum's *Bouquet of Flowers in an Urn* represents a distinctly different aesthetic in terms of scale, composition, coloration, and selection of flowers. Like Bosschaert, Van Huysum placed his still life on a ledge set in front of a landscape. The effect, however, is entirely different. Whereas Bosschaert described each blossom according to its individual form and color, setting the symmetrical bouquet against an equally vibrant sky and landscape, Van Huysum sought to integrate his composition both coloristically and spatially. Harmonious color combinations imbue his composition with a decorative quality that reflects the taste of the early eighteenth century.

Van Huysum's asymmetrical bouquet is a virtual explosion of flowers. Set in an Italian terracotta garden urn decorated with putti in bas-relief, similar to those painted by his contemporary Jacob de Wit (1695–1754), and placed on a pink marble parapet against a misty park landscape, the flowers twist and turn, overlapping each other as they fight for space and light.¹ At the summit of the bouquet that mounts diagonally toward the upper right are a red crown imperial and the smaller red turban-cap lily, exotic flowers introduced to the Netherlands from Asia in the seventeenth century. Next to them are common apple blossoms. A wilting white tulip striped with purple is suspended by its broken stem over the edge of the urn and projects forward at the lower end of the bouquet. Rather than tulips, so prized in the previous century, Van Huysum's selection of hyacinths, double poppy anemones, peonies, and roses reflects the popular taste of the early eighteenth century for more decorative flowers. Voluptuous blossoms past their prime cascade over the urn. A large red double peony lies face down on the marble parapet, followed by a white anemone with red stripes suspended by a long stem that forms a graceful arabesque. At the core of the bouquet are more peonies and at the right, a yellow rose that became known as a "Van Huysum rose" (fig. 17.1). Morning glories, golden flax, and honeysuckle, suspended on delicate stems, animate the composition and contribute to the lively decorative effect.

Van Huysum began his still lifes by working out the compositions in drawings. Executed in watercolor and corrected with charcoal or chalk, the drawings capture the general massing and rhythms of the composition while only summarily suggesting individual flowers. To develop the complicated bouquet with its unusual, often contorted, views of different flowers, he may have employed a technique described by his contemporary Gérard de Lairese (1640–1711) in the conclusion to his chapter "Of Flowers" in his *Art of Painting*:

Take a Parcel of Flowers of all Sorts, made of Paper or Silk, and with wired
Stalks, as they are sold by the Tire-women. Now, if you would make a Group,
Festoon, or Basket of Flowers, or any such Thing,
order and shift those Flowers
by and upon one another, as they suit best; and thus
you may exercise your self in
Winter time, when you cannot have the Life; because
those Flowers never wither.²

Infrared reflectography (IRR) of the Carter painting indicates that Van Huysum started by marking the center of the prepared panel with vertical and horizontal lines and then establishing the lines of the parapet (see Technical Report). Using a brush, he laid out the composition, which he later reworked in places with chalk. The sketch on the panel appears to be an elaboration of a closely related compositional drawing on paper (fig. 17.2). Executed in black chalk and watercolor, the drawing indicates the general organization of the still life with the crown imperial at the upper right, the sweeping stem of the broken tulip, and the peony resting on the parapet. Van Huysum used a second, smaller drawing, executed in pen and brown ink with wash, to work out areas of light and shadow (Kupferstichkabinett, Staatliche Museen zu Berlin, inv. no. KdZ 2816).

After establishing his composition, Van Huysum must have sought models of the individual flowers. The repetition of certain flowers, sometimes reversed, suggests that he maintained a collection of drawings and paintings

for reference in developing his painted bouquets, although no drawings of individual flowers by him are known. He probably also painted directly from actual flowers and drawings by other artists. Writing in 1757, Antoine-Joseph Dézaillier d'Argenville (1680–1765) noted that in spring and summer Van Huysum drew and painted flowers from his own garden as well as those sent to him by flower growers in Haarlem and Amsterdam.³ Although it may reflect a conceit, Van Huysum wrote to Christian Ludwig (1683–1756), who with his son Friedrich had begun to collect Dutch paintings at Mecklenburg-Schwerin, that he had not finished a flower piece the previous year because he could not obtain a yellow rose. Another letter refers to his practice of working up individual objects one by one. Referring to a painting he had almost finished, he wrote, “and on the fruit piece, the grapes, figs and pomegranate have to be painted in.”⁴

The light yellowish-green, park-like background of *Bouquet of Flowers in an Urn*, which appears to be a continuation of the same space, is characteristic of Van Huysum's mature floral still lifes produced after 1720. His earlier compositions are set against the traditional, undefined, dark background used by Jan Davidsz. de Heem (1606–1684) and others. It was reportedly Lambert ten Kate (1674–1731), the Amsterdam linguist and connoisseur, who urged Van Huysum to abandon the dark backgrounds and use lighter colors.⁵ These light landscape backgrounds, which contribute to a more delicate and ultimately more decorative image, were considered a major innovation. According to Van Huysum's first biographer, Johan van Gool:

[H]e placed his charming flowers not only against dark grounds, in elegant vases with artful bas-reliefs, in the known manner of De Heem and Mignon. . . . He also set them off against light grounds, even against clear skies and beautiful landscapes, an artistic trick, unknown for his time, never seen before, and it was immediately embraced with cheer and approved by the most excellent amateurs.⁶

In *Bouquet of Flowers in an Urn*, the light background, which is typically darker on the left side, contributes to the overall harmony of colors and decorative quality of the composition. Transitions between similar colors suggest movement. Individual flowers cast shadows within the

bouquet, while light seems to permeate it, illuminating flowers such as the overblown tulip hidden behind the large white peony in the center. Applying paint wet-on-wet in thin and not completely opaque layers, he defined the different textures of the flowers—the smooth, silky texture of the tulip built up with thicker paint differs from the thin, delicate petals of the crown imperial and the dense quality of the hyacinth and the smooth surface of the urn and stone parapet (see Technical Report). Van Huysum reserved his thickest paint for the foremost flowers that appear in the front of the bouquet, defining flowers in the background on the fringes, such as the gold narcissus on the left and the red poppy anemone on the right, with thinner paint so that they appear to recede. In 1678 Samuel van Hoogstraten had described this common painter's trick:

tangibility [*kenlijkheyt*] alone makes the objects appear nearby, and conversely that smoothness [*egaellheyt*] makes them recede, and I therefore desire that that which is to appear on the foreground be painted roughly and briskly, and that which is to recede be painted more neatly and purely the further away it lies.⁷

Van Huysum's immense popularity during his lifetime and later was due to an appreciation of his harmonious compositions that demonstrate his keen powers of observation and incredible skill in representing the textures of flowers, leaves, and fruit at every stage of growth, as well as the minute insects and dewdrops that appear naturalistically on the petals and leaves. His still lifes with their park landscapes, bright hues, and classicizing motifs decorating terracotta vases particularly suited the contemporary French style, which swept through Europe during the late seventeenth and early eighteenth centuries. Contemporary poets extolled Van Huysum's power to re-create nature in paint:⁸

The harsh North frost may boast of its great powers,
Oppressing my garden and menacing it each year:
Now I ne'er fear the cold will kill my flowers,
Spoke Flora, when first Van HUYSUM's art she saw,
Capturing Nature's acme in earthly stars:
O Lights of Heaven! You grace the vault of night,
While these do shine most beauteously by day:
Thus does his brush create a deathless Spring.
This Phoenix, who enchants the world with paint,
Deserves a wreath of letters that ne'er can fade.⁹

Fig. 17.1



Fig. 17.2

Fig. 17.1 Detail of cat. no. 17

Fig. 17.2 Jan van Huysum, *Keizerskroon, pioen en andere bloemen in een met putti versierde vaas* (Crown Imperial, Peony, and Other Flowers in a Vase Decorated with Putti), n.d. Black chalk and watercolor on paper, 15 $\frac{3}{4}$ \times 12 in. (39.8 \times 30.5 cm). Private collection

The earliest reference to *Bouquet of Flowers in an Urn* is in the catalogue of the 1749 joint sale of the collections of Johan Diederik Pompe van Meerdervoort (1697–1749) and Van Huysum. The painting sold for the exceptionally high sum of 1,245 florins.¹⁰ It is unclear to whom it actually belonged, since the most expensive paintings were generally placed at the beginning of sales, regardless of the sellers. The success of the painting, however, suggests that it had not remained in Van Huysum's possession for twenty-five years as a model for other paintings but belonged to the collection of Pompe van Meerdervoort. The painting would have clearly suited the taste of the wealthy collector, who owned an elegant country house in Zwijndrecht across the River Maas from Dordrecht.¹¹ *A Family Portrait of Johan Diederik Pompe van Meerdervoort with His Wife, Johanna Alida, and Their Eldest Daughter, Maria Christina*, painted by Nicolaes Verkolje (1673–1746) in 1724 (fig. 17.3) represents the collector and his family in the park-like setting of his estate, Huis te Meerdervoort. Wearing the latest French clothing and coif and holding a rifle—a reference to his aristocratic stature—Pompe van Meerdervoort casually leans against a parapet supporting a garden urn similar to that in Van Huysum's painting.

The buyer of *Bouquet of Flowers in an Urn* at the 1749 sale is unknown, but by 1766 it was one of six paintings by Van Huysum owned by the famous collector and patron Gerrit Braamcamp (1699–1771), who had probably purchased at least some other paintings directly from the artist.¹² The Carter painting was one of three pictures of fruits and flowers painted on panels of identical measurements.¹³ The paintings hung in the “large salon” (groote saal) of Braamcamp's home at Herengracht 462, Amsterdam. Three steps led to the salon built in 1760 at the corner of the garden. Decorated with wainscoting painted the same green color used for the other large ground-floor rooms, the salon had an English mantelpiece with marble tiles, carved mirror frame, and ornaments, as well as stuccoed pedestals for classical sculpture. The pleasant salon was spacious and light. Three windows looked out on the garden, with flowers, grass lawns, and sculptures.¹⁴

It may have been between the windows looking out to the garden that Braamcamp displayed *Bouquet of Flowers in an Urn* and the other still life with a park background. In 1712 Gérard de Lairese had stressed the importance of hanging paintings so that still lifes agreed with the lighting within the room and landscapes appeared like naturalistic views through a window.¹⁵ Although Van Huysum had not yet introduced the garden background to his flower still lifes when De Lairese wrote his influential book, one can imagine that the same principles would have applied to the placement of *Bouquet of Flowers in an Urn*—that the painting would appear to be a natural view through the window to the actual garden.

The three Van Huysum still lifes in Braamcamp's collection were famous. At Braamcamp's sale in 1771, *Bouquet of Flowers in an Urn* (lot 90) sold for the remarkable price of 3,800 florins. The buyer was Jan Gildemeester Jansz. (1744–1799), a wealthy Dutch merchant and collector. Gildemeester, who had begun to collect at an early age, assembled an important art collection that he displayed after 1792 in his elegant home at Herengracht 475, Amsterdam. A painting by Adriaan de Lelie (1755–1820) dated 1794–95, in the Rijksmuseum, Amsterdam (inv. no. SK-A-4100), records the appearance of Gildemeester's art gallery, which was popular among contemporary collectors and art lovers. Sold in 1800, following Gildemeester's death the previous year, the painting continued to pass through the most illustrious collections in the Netherlands, including that of Pieter Smeth van Alphen (1753–1809) and Lucretia Johanna van Winter (1785–1845). Through her marriage to Hendrick Six van Hillegom (1790–1847) in 1822, the painting entered the famous Six collection, from which it was sold at auction in 1928.¹⁶ In 1941 the Nazis confiscated *Bouquet of Flowers in an Urn* from Arthur Hartog, a wealthy Dutch businessman of Jewish descent who had been taken prisoner by the Japanese on 7 December while on a business trip to Indonesia. The painting was destined for the Führer Museum, which was to be built in Linz, Hitler's birthplace. Restituted to the Netherlands in 1946, it was returned in 1948 to Hartog in London.¹⁷



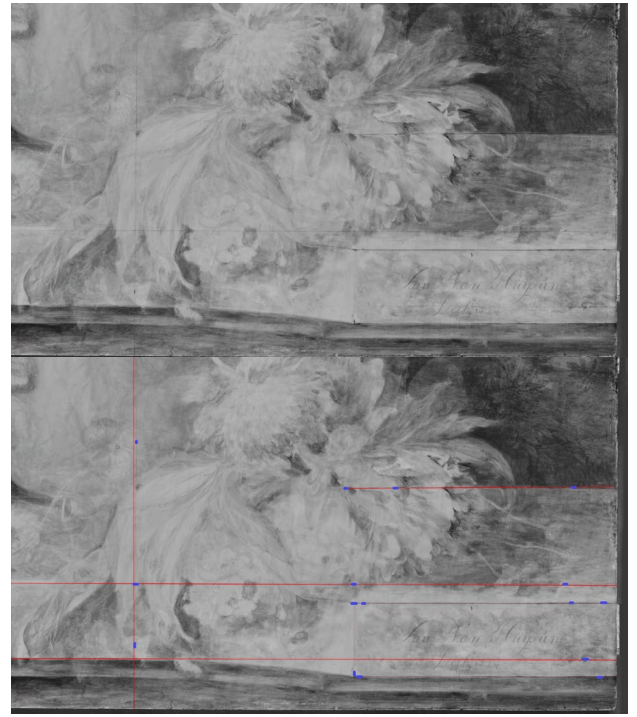
Fig. 17.3

Fig. 17.3 Nicolaes Verkolje (1673–1746), *A Family Portrait of Johan Diederik Pompe van Meerdervoort with His Wife, Johanna Alida, and Their Eldest Daughter, Maria Christina*, 1724. Oil on panel, 30 $\frac{3}{4}$ × 24 in. (77.9 × 60.9 cm). Dordrechts Museum, Dordrecht, donated by the Volunteers of the Dordrechts Museum 2007 (inv. no. DM/007/883)



Fig. TR17.1 Infrared reflectogram

Fig. TR17.2 Tiny horizontal and vertical hatches were used as guides for the construction lines. Hatches, marked in blue, appear darker in IRR.



The panel is a single board of mahogany about $\frac{1}{4}$ inch thick and cradled. There are no bevels. Slight waves on the surface were probably caused by the cradle. The surface of the painting shows the texture of the wood, although the painting has a thick, cream-colored ground. It could not be determined at this time if there was more than one ground or an imprimatura. X-ray fluorescence spectrometry (XRF) suggests that ochers and lead-tin yellow in addition to whites were used in the ground.

The ground of the painting is so highly reflective with infrared reflectography (IRR),¹ and the pigments used for the flowers so transparent, that it was difficult to obtain sufficient contrast to see the underdrawing. The 1600nm interference bandpass filter, however,

helped to detect it. Two techniques seem to have been used to execute the underdrawing: (1) a sharp implement such as graphite pencil or metalpoint;² and (2) a brush with a dilute liquid medium containing carbon-black pigments (fig. TR17.1).

Van Huysum used pencil or metalpoint for the construction or placement lines of the bouquet, urn, and ledge.³ He also used this technique in parts of the bouquet itself, for instance in the face of the putto on the right side of the urn. Some of the lines used to define the edges of the ledge have tiny dark “hatches,” where he first indicated the line was to go; he then used a straightedge to connect these hatches (fig. TR17.2). One of the horizontal lines skips where the straightedge slipped while the artist was drawing the line. The line continues, slightly higher or lower.

Extensive underdrawing done with a brush and a dilute liquid containing carbon-black pigment was found beneath and throughout the brightly colored flowers. IRR revealed that many of the flowers have been changed, shifted, even abandoned between the underdrawing and the final painted stage. These earlier flowers, with thick, almost crudely brushed outlines, have sharper, more refined, and often different flowers painted over them. Van Huysum may have relied on a drawing or composed directly on the panel; what is clear is that he used the brushed underdrawing as a loose guide, modifying it as he developed the painting on top. He is known to have

Fig. TR17.3 Digital micrograph (50x magnification) of petals of auriculas in shadow, showing layers of glazes and descriptive brushwork



Fig. TR17.4 Digital micrograph (50x magnification) of petal of auricula in shadow, showing the scoring



executed monochromatic sketches on paper, and it seems likely that the underdrawing found in this painting may relate to these. It is not known what the medium for this underdrawing is; it may be water-based, such as ink or watercolor, or it could be a diluted oil paint.

The IRR clearly showed that Van Huysum left areas of reserve for the flowers.⁴ These reserves appear throughout the composition where the green background⁵ has been pulled in around the flowers in the underdrawing. Because many of the paints the artist used for the flowers are fairly transparent in IRR (for example, lead white, red and yellow lakes, and Prussian blue⁶), the bright white of the calcium-carbonate ground shows through, making halos out of the flower-blossom reserves. Some flowers, particularly the tiny ones at the outer edge of the

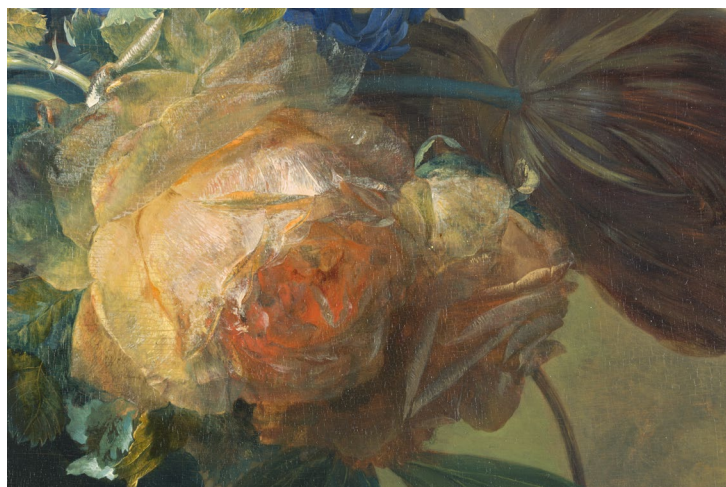
bouquet, have no areas of reserve, indicating that they were painted later—directly over the background.

Several layers of paint impart the perception of the color and texture of the image. Paints range from pasty and impastoed to thin scumbles and glazes applied wet-into-wet and wet-over-dry. Van Huysum painted the bouquet, the urn, and ledge directly on the ground. He painted the green layer for the background around the basic design of the flowers and urn, which he already may have begun to paint. As he built up the background with opaque and thin, transparent colors, he adjusted it around the flowers and over the green background to obtain the shapes he desired. The morning glory at lower center was painted over the set paint of

the urn, and the spray of blue auriculas on the marble ledge was partially painted over a reserve, but part of it was painted over the marble ledge.

X-ray fluorescence spectrometry (XRF) found that the green background paints contain ochers, probably green earth, lead white, but no pigments containing copper. The blue auricula blossoms on the ledge have a foundation layer of light blue paint, colored by ultramarine blue that the artist worked up with deep blue glazes and thin glazes of red lake and of a deeper blue (possibly indigo) (fig. TR17.3). The shadow below the blue auricula blossoms on the table is scored with fine parallel lines in two directions. The thin, translucent gray paint applied over the area, which is darker in the grooves and lighter and thinner over the flat interstices between them, enlivens the shadows (fig. TR17.4). The same technique is found in a number of areas of the painting.

TR17.5 Detail of the “Van Huysum rose” showing the red underlayer and the light yellow upper layer containing Naples yellow



The little, stippled red-and-white auriculas in the center of the painting were laid in directly on the ground with almost pure lead-white paint, with tiny dashes and dots added along the edges. The latter sit well above the surface; the white must have been very viscous to have spread so little when applied. A translucent blue paint was used for the cool shadows.

The “Van Huysum rose” was laid in with a light red layer, containing the pigments vermilion-cinnabar and lead white. The artist then applied paint containing Naples yellow, a new pigment at the time (fig. TR17.5). The upper paint layers of the rose have suffered from flaking; this deterioration may be due to the saponification of lead and the lack of adhesion between the red underlayer and the layers above it.

To paint the large, frilly, white peony, the artist began with thin washes of various colors brushed on the ground; he then developed the forms with thick white-, cream-, and yellow-colored paints, adjusting the petals over surrounding flowers (fig. TR17.6). XRF identified the pigments Naples yellow and vermilion at the center of the flower. The salmon-colored peony behind the striped tulip appears to have a thin application of white paint that was glazed with a violet-red lake.

The small leaves hanging over the ledge at the lower center were laid in first with a blue paint layer applied directly on the ground. The dark blue leaf hanging straight down consists of a blue paint layer containing the pigments Prussian blue, ochers, green earth, lead white, and some azurite. The leaf must have been originally green; it is likely that a light-sensitive yellow has faded or copper resinate has been abraded. The

brighter green leaves contain the pigments lead white, green earth (or ocher), and Naples yellow. The yellow-brown of some leaves contains the green pigment copper resinate, which has discolored, and lead white, ochers, and green earth.

The X-radiograph does not show any major changes. The central flowers are clearly identifiable in the X-radiograph, but the perimeter of the painting appears blurry. The signature and date, which are in good condition, were painted with dark, translucent red-brown paint. A thin line of red-brown

TR17.6 Detail of the white peony showing the thick white-, cream-, and yellow-colored paints



paint of a lighter shade was applied over the darker paint. The letters and numbers were outlined on the right side with light red-brown paint.

The painting is in very good condition, although there is minor abrasion, probably from past cleaning. The only flaking is in the “Van Huysum rose” at right, which has some restoration. The varnish has a soft, even appearance. The painting was cleaned in 1974 at LACMA to remove a very glossy varnish. Minor restorations were also removed, and an acrylic varnish was applied.

NOTES

- 1 The high IR reflectivity of the grounds indicates the presence of calcium carbonate.
- 2 The lines are fine and sharp and differ only slightly in width along their lengths—they also differ slightly from each other in terms of darkness. All of this suggests the use of a pencil or metalpoint with a variety of pressure accounting for the slight differences in darkness and width. A pen would give a more solidly dark line and an even line width, and black chalk or charcoal would give a more broken-up line, uneven in width.
- 3 Similar construction lines are also found in the infrared reflectogram of Van Huysum’s *Vase with Flowers* in the collection of The J. Paul Getty Museum, Los Angeles, inv. no. 82. PB.70. Dik and Wallert 1998, pp. 391–94.
- 4 Van Huysum was known to begin by painting his backgrounds in first; in one letter he describes how his painting was almost finished, but some fruits and flowers still needed to be painted. Dik and Wallert 1998, pp. 391–94.
- 5 Carbon-black pigment in the green background paint appears dark in the IRR.
- 6 Prussian blue is somewhat absorbing in regular IR but transparent in the higher range used with IRR. The 1600nm bandpass filter was used in the capturing of this IR reflectogram.

18

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Willem Kalf
(1619–1693)

*Still Life with a Porcelain Vase,
Silver-gilt Ewer, and Glasses*, ca. 1643
Oil on canvas, 21 $\frac{7}{8}$ × 17 $\frac{3}{8}$ in.
(55.6 × 44.1 cm)

Gift of Mr. and Mrs. Edward William Carter
M.2009.106.22



A silver-gilt ewer stands sentinel over a still life of luxury objects carefully arranged on a stone table partially covered with a dark green cloth. Light cast from the upper left skims across the top of the table, casting long shadows while selectively illuminating and defining the different textures and materials of objects set on it. Caught in the light, the brilliantly colored sliced orange, single drop of juice, and the rim and elaborate stem of the wineglass stand out against the dark background, which over time has absorbed many of the painting's details. The irregular surface of the Mannerist ewer sparkles in the light and serves as a foil for the smooth porcelain of the overturned blue-and-white Chinese bottle. Bathed in light, the porcelain vessel is reflected on the pewter plate on which it and a closed watch rest. In the shadowy background to the left, the facets on the stem of an overturned glass flute and on a covered cut-glass bowl glisten in the light. Behind the ewer, olives glisten in the half light.

Willem Kalf convincingly suggests that the still life modeled in light and shadow exists within the viewer's space by depicting the handle of the knife and the pewter plate as if they project over the edge of the table. A ribbon attached to the watch drapes over the edge of the plate; caught by the light, it animates the dark green, almost black, cloth and contributes to the perception of depth within the picture.

Still Life with a Porcelain Vase, Silver-gilt Ewer, and Glasses is one of the first compositions in which Kalf painted a still life of a restricted number of luxury objects viewed from slightly below and selectively lit so that they appear to emerge from the surrounding darkness. His early production, which continued into the mid-1640s, had consisted almost exclusively of small-scale still lifes set within dark, cluttered barn interiors, often with one or two figures (*Detroit Institute of Arts, inv. no. 69.358*). Kalf's interest in light and reflections is already evident on the surfaces of the large copper basins and stalks of straw within the dark, textured interior of the barn. Nevertheless, the change in aesthetic as well as subject from these barn interiors to his still lifes of expensive objects (*pronk*) is striking.

Compositionally, the Carter painting closely resembles *Still Life with a Silver-gilt Jug, a Wan-Li Porcelain Plate with Candied Fruit, and a Pewter Plate with a Peeled Lemon* (fig. 18.1),⁴ in which a large silver-gilt ewer dominates the triangular composition of costly objects set on the corner of a table. Significantly, both paintings include the unusual knife with a handle in the form of a horse's hoof, similar to that found on a silver spoon made in Amsterdam in 1650 (fig. 18.2).⁵ The distinctive motif, which appears on the handle of a utensil (probably a spoon) resting in the chased silver bowl in the left background of *Still Life with a Silver-gilt Jug*, is found in only one other painting by Kalf,⁶ suggesting that these three paintings were completed about the same time.

The composition and individual details of LACMA's painting and *Still Life with a Silver-gilt Jug* indicate Kalf's knowledge of still lifes painted by Jan Davidsz. de Heem (1606–1684) during the 1630s.⁴ Like Kalf, De Heem composed his early still lifes with a limited number of objects seen from a low vantage point so that they appear to overlap in a compellingly three-dimensional arrangement. The composition of the Carter painting is particularly close to a still life by De Heem (fig. 18.3)⁵ that features a triangular composition dominated by a tall pewter ewer. In Kalf's painting, the ornate, chased silver-gilt ewer occupies the place of De Heem's smooth pewter vessel, and the blue ribbon of the watch has replaced De Heem's cascading lemon peel.⁶ Likewise, Kalf's overturned Chinese porcelain wine bottle assumes the position of the silver cup viewed from the bottom in De Heem's painting. Kalf repeats the circular form of the bottle's dark base in the geometric shapes of the closed watch, the wineglasses, and the orange.

Despite their similarities, the isolated simplicity of the Carter still life, in which only the glass of wine and half orange indicate someone has been present, differs from *Still Life with a Silver-gilt Jug* in which Kalf emphasizes the human presence by including the Chinese porcelain bowl with candied fruit, the broken pastry, and the crumpled cloth as well as the wine and spiraling lemon peel. The Carter painting, furthermore, replaces the golden tones and sharp rendering of *Still Life with a Silver-gilt Jug* with a dark tonality and sfumato modeling of the objects that anticipate Kalf's later paintings. The compositional format and dark palette, as well as specific details, like the covered cut-glass bowl, plate of olives, and stone table, are particularly close to Kalf's earliest dated *pronk* still life painted in Paris, *Still Life with Nautilus Shell, Plate of Olives, Tin Pilgrim Flask, and Glasses*, dated 1643 (*Musée de Tessé, Le Mans, France, inv. no. LM 10.89*).⁷

The tall ewer that is similar to those in other paintings attributed to Kalf⁸ was probably based on an actual object Kalf owned or to which he had direct access, rather than on a two-dimensional image, such as the black-and-white engraving by Cherubino Alberti (1553–1615) after Polidoro da Caravaggio (ca. 1499–ca. 1543) that served as Kalf's model for the elaborate gilt-silver ewer in *Still Life with a Silver-gilt Jug*.⁹ The ewer in the Carter painting is similar to egg-shaped ewers that were produced in France and Germany during the late sixteenth and early seventeenth centuries. It is unknown if Kalf modeled his ewer on a chased gilt-silver vessel or on a pewter example, like those produced by François Briot (ca. 1550–ca. 1612) and others.¹⁰ Inspired by antique vessels, the Mannerist ewers are divided into three horizontal zones and decorated with reliefs representing allegorical figures. Like the vessel in the present work, a face or mask appears on the neck under the lip, and a herm stretches along the high-arching handle of the ewer.

Kalf's interest in *pronk* still lifes has traditionally been connected with his arrival in Paris, where he came into contact with the work of Flemish and French still-life painters. The move was presumed to have occurred after 1638, the year he signed his earliest dated painting, a rustic kitchen still life (private collection, New York) that is closely related to contemporary interests in Rotterdam.¹³ However, newly discovered documents indicate that between 1637 and 1639 Kalf was in The Hague, where both his older brother Gerrit and his sister and their families were living. By 13 November 1640, a document in The Hague notes that by then Kalf was "abroad" (*uijtländich*).¹⁴ It is unknown where he was between the time of his departure from The Hague, probably in 1639, and his arrival in 1642 in Paris, where his presence is documented by the depiction of the towers of Notre Dame in the background of the painting *Peasants Outside at a Well* (private collection), dated in that year.¹⁵ Although undocumented, it is possible that Kalf spent time in Flanders, possibly Antwerp, on his way to Paris.¹⁶ His contact with the city is suggested by the influence of De Heem, who had relocated to Antwerp by 1635, and the introduction of elaborate gilded objects, which often appear in contemporary Flemish paintings such as those by Adriaen van Utrecht (1599–1652). It is further suggested by the discovery that Kalf painted his early barn interiors on panels produced in Antwerp.

In 1988 Sam Segal reported that he had detected the remnants of a signature and date, *W. Kalf 163-*, on the Carter painting, which he dated 1639 and considered Kalf's earliest Paris still life.¹⁷ Subsequent examinations of the painting have not, however, corroborated Segal's discovery of a date or signature.¹⁸ Nevertheless, the painting, which includes references to the Netherlands and Paris, may, in fact, be the first *pronk* still life Kalf painted in Paris, but dated closer to 1642–43 than 1639. The differences in tonality and the inclusion of objects found only in later paintings suggest that the Carter still life dates after *Still Life with a Silver-gilt Jug*, which is considered to have been painted before Kalf's arrival in Paris because of its references to De Heem and inclusion of objects not commonly found in Paris.¹⁹

Writing in 1712, Gérard de Lairesse admired Kalf's style but lamented that he did not attach meaning that would elevate his paintings: "[Kalf] could give us little Reason for what he did as others before or after him: He only depicted what occurred to him, a Porcelain Pot or Dish . . . without

any thought of doing something of Importance which might bear some particular Meaning or be applicable to something."²⁰ Although De Lairesse, a history painter, was probably expressing the contemporary low regard for still life in deference to history painting rather than any specific opinion about Kalf's iconographic intentions, it is debatable whether Kalf and his contemporaries viewed his luxurious still lifes caressed by sensual light as carrying moral meaning.

In the previous catalogue of the Carter collection, the authors associated the painting with Temperance, one of the cardinal virtues. The depiction of *Temperantia* on the silver-gilt ewer, the inverted wineglass in the background, and the pocket watch can be allusions to Temperance. A reference to Temperance or *vanitas* has also been applied to the painting in Rouen (see n. 8) in which the same ewer is overturned, and an open watch—a traditional reference to the passage of time associated with *vanitas*—rests on a pewter plate. In the Rouen painting, however, the detail of the medallion with the figure of Temperance is not emphasized, so even there it remains a vague allusion.

Rather than focus on a moral lesson, Kalf's sumptuous still lifes, which seduce the viewer with the brilliant colors emerging from the shadows—the translucent quality of the flesh of an orange, the soft skin of a peach, and the cool glisten of silver—may have been primarily appreciated as celebrations of the luxury that accompanies prosperity. For Kalf, his paintings were tours de force, demonstrating his high level of skill in representing the different textures and surfaces of objects. His contemporaries would have admired the selection of objects depicted in the Carter still life. The blue-and-white porcelain wine bottle decorated with narrative scenes around the bowl and tulip motifs at the neck is characteristic of transitional ware produced in China between 1620 and 1680. Known as a globular bottle, it was made according to specifications provided by the Dutch East India Company (*Verenigde Oostindische Compagnie*, VOC) for export to the Netherlands.²¹ The wineglasses fashioned locally à la *façon de Venise* were a reference to the finer originals imported from Venice. Like the precious objects they depict, Kalf's sumptuous paintings were undoubtedly valued by collectors primarily for their refinement and technical skill—reflections of the owner's wealth and status.



Fig. 18.1



Fig. 18.2

Fig. 18.1 Willem Kalf, *Still Life with a Silver-gilt Jug, a Wan-Li Porcelain Plate with Candied Fruit, and a Pewter Plate with a Peeled Lemon*, n.d. Oil on canvas, 30 1/4 x 23 3/8 in. (77 x 60 cm). Private collection

Fig. 18.2 Spoon with Pear-Shaped Bowl and Stem Crowned with Horseshoe, 1650. Silver, 7 x 2 1/8 in. (17.8 x 5.3 cm). Rijksmuseum, Amsterdam (inv. no. BK-NM-10932)

Fig. 18.3 Jan Davidsz. de Heem (1606–1684), *Silver and Pewter Vessels with Grapes, a Lemon, and Oysters on a Draped Table*, 1633. Oil on panel, 25 1/4 x 21 3/4 in. (64 x 55 cm). Private collection

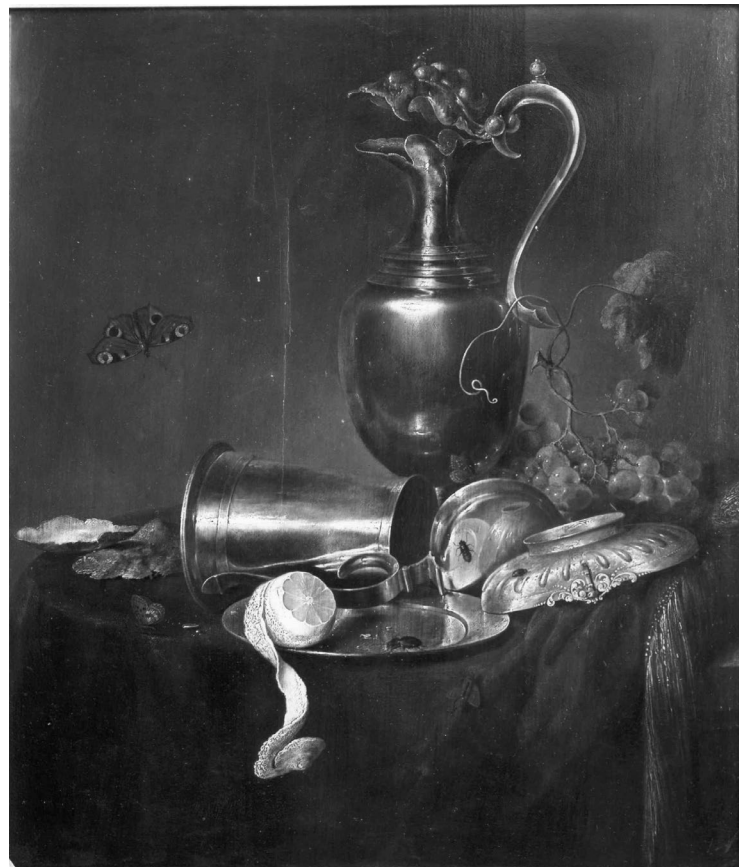
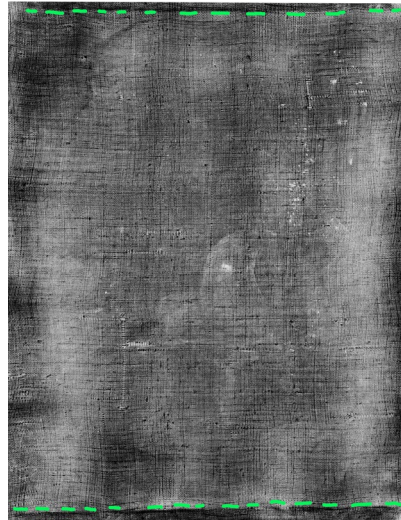


Fig. 18.3

Fig. TR18.1 X-radiograph marked at old foldover edges to show extended tacking margins. Note that the edges of the extended painting have been cropped.

Fig. TR18.2 Infrared reflectogram



The original support is a plain-weave, medium-weight coarse fabric; it is lined with what appears to be a wax-resin adhesive applied to a stiff, plain-weave, fiberglass fabric that is backed with canvas that is probably not adhered. The painting is tacked to a heavy expansion bolt stretcher.

The tacking edges of the original support have been flattened and painted to extend the picture on each side: the left and right sides and the top each were extended by $\frac{1}{2}$ inch, and the bottom by about $\frac{3}{4}$ inch. The X-radiograph exposes lines of paint loss along the inside edges of the extensions and tack holes within the extensions, indicating that the painting was once attached to a smaller stretcher. The original ground continues over the extensions, but there is no original painted imagery. The texture of the extensions is noticeably different from the rest of the painting. The sides of the original canvas have strong scalloping (fig. TR18.1).

The support has a double ground: a thick, bright red layer directly on the canvas and a thinner, light gray layer that contains carbon black on top. The infrared reflectogram (IRR) showed later overpaint on all sides of the painting, due to its expanded size. This overpaint shows up as black in IRR due to its carbon-black content (fig. TR18.2). While no obvious underdrawing was found in IRR, several of the objects do have faint, thin outlines, but these all appear to be on the paint surface rather than below the paint. It is possible, however, that underdrawing exists, for the still-life objects may have been outlined with a material that is either transparent in infrared or does not provide enough contrast with the double ground in this painting to be visible.¹ It is also possible that underdrawing is being blocked by the high proportion of carbon black in the upper paint layers.

The artist laid in the design and shadows with thin, dark brown paint. Paints range from thick, opaque, and pasty to thin and transparent. The background paint, a semi-opaque brown color containing lead white, ochers, and probably carbon-black

pigments, allows the gray ground layer beneath to show through. The background color was applied around the objects, but the glass vessels were painted over it.

The ewer was laid in with a transparent, dark brown paint for the shadows and a translucent, warm color for the lighter areas. The quick, thick dabs of paint that give the ewer its texture and visual impact contain the pigments lead-tin yellow, vermilion-cinnabar, earth colors, and lead white in various mixtures (fig. TR18.3). The gray ground shows through the thinly painted areas and dabs of paint to help create the tone and modeling of the object. The shadowed areas were painted with thicker applications of medium-rich, dark paint and glazes that may contain copper-resinate pigment that has discolored. The thick dabs of paint in the shaded areas were glazed with a dark color.

The form of the porcelain vase was painted with paints that contain gray and blue smalt, and lead-white pigments; the paint appears somewhat murky. The design was then painted

Fig. TR18.3 Digital micrograph (5x magnification) of the neck of the ewer showing thick, opaque daubs of paint on the gray underlayer, probably the ground

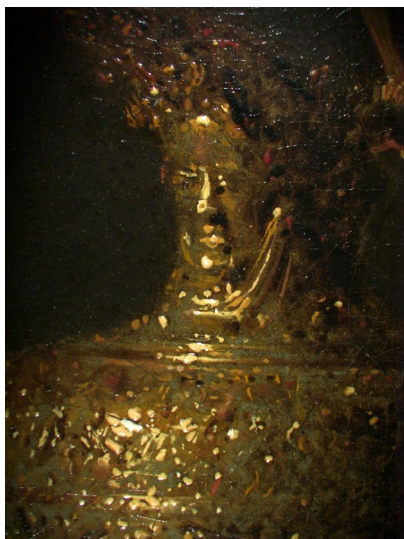


Fig. TR18.4 Digital micrograph (5x magnification) of pocket watch showing the violet color of the underpaint



with dark gray-green paint that contains smalt. High magnification revealed crystal-like patterns in the paint of the design, which may be the result of an interaction of alkali metal ions from the deteriorating smalt pigment and the oil medium.

The gold watch and the pewter plates were painted over the dark gray background with a semitransparent layer of light-violet-colored paint, which appears bright magenta under magnification (fig. TR18.4). The artist laid in the orange fruit with a bright reddish-orange paint containing the pigments vermilion-cinnabar and ochers. He then glazed this layer with darker translucent colors to give form and added some dabs of yellow paint to vary the color and texture.

On the extreme right side, the edge of the pewter bowl has been overpainted—probably to complete the image when the composition was enlarged. It was not possible to see from the IRR if Kalf originally painted the bowl truncated and it was only later extended with overpaint when the painting was made

larger, or if he painted the full bowl and its edge was overpainted to hide damages.

The gray table was painted with dark to lighter streaks of gray paint. The dark cloth over the table was painted with a medium-tone green paint layer that was covered with a dark green glaze. The pigments for the cloth are mostly copper based, which could include copper resinate, azurite, and/or verdigris. Since the area is very dark and difficult to read today, the medium-tone green paint layer may have been glazed with copper resinate that has discolored to dark brown.

Reportedly, there were remains of a signature at lower center, but nothing of a signature was found with this examination.

The painting is in rather good condition. A crackle pattern of medium size runs throughout the paint and ground layers, but it is more visible in the lighter colors. The strong lining must have flattened the cracks so that they are now only slightly lifted. Some cracks have been toned. Bands of abrasion exist along the upper and lower edges of the painting.

A number of areas of restoration show in ultraviolet light: thin retouching is evident around the objects on the left side of the painting, and there may be a little toning of the decoration on the ewer. Retouching to the left and above the orange follows a circular form; perhaps the retouching disguises an earlier placement of the orange that had become more visible over time. Some darker paints may have been lightly toned to cover abrasion.

An earlier varnish, probably a natural resin, fluoresces strongly yellow-green in ultraviolet light. The varnish was mostly removed in the lower right of the painting, but in the background and lower left, much of the earlier varnish remains. Some fluorescence may also be from the toning of abrasions with a paint that contains resin. The top varnish is an acrylic applied when the painting was treated, probably in the 1980s, at LACMA.

NOTES

- 1 If underdrawing was done with a material that appears similar to the ground in IRR, then it would be difficult to see. Therefore, a white or red chalk underdrawing would be very difficult to distinguish from the upper gray ground in IRR.

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Philips Koninck
(1619–1688)

Panoramic Landscape with a Village,
ca. 1648–49
Oil on wood, $11\frac{1}{2} \times 14\frac{3}{8}$ in.
(28.6 × 36.5 cm)

Gift of Mr. and Mrs. Edward William Carter
M.2009.106.9



Viewed from a low hill, the broad plains of Gelderland stretch to the distant horizon beneath a blanket of dark clouds. Alternating areas of light and shadow provide compositional structure and lead the eye into the distance. A dark shadow stretches across the foreground, where a rutted road circles around thatched houses on the left. Emerging from the shadow, it cuts diagonally across the sunlit meadow and then reverses itself in the direction of a distant village barely discernible in the shadows cast by the passing clouds. A line of trees planted along the canal after it makes a sharp turn hides the continuing path of the road into the distance. The reflection on the water of the sunlight breaking through the clouds forms an important compositional element balanced by the dark row of trees on the right.

Panoramic Landscape with a Village is closely related to Philips Koninck's *Wide River Landscape* (*The Metropolitan Museum of Art, New York, inv. no. 63.43.2*), a slightly larger painting on canvas.¹ In both paintings, sunlight breaks through the clouds and illuminates the glassy surface of a river. Another patch of sunlight draws the eye to a distant town and beyond that to an open plain or a large body of water. In the far distance the land rises slightly. The two paintings are among the earliest landscapes by Koninck, painted about 1648–49, a period when the artist, who had been living in Amsterdam by April 1642, was strongly influenced by the landscapes of Rembrandt Harmensz. van Rijn (1606–1669) as well as by the atmospheric panoramas of Hercules Seghers (1589/90–before 1638). Painted broadly in shades of golden yellow, brown, and black, unified by the reddish-brown tone of the panel, Koninck's moody *Panoramic Landscape with a Village* recalls Rembrandt's landscapes of the late 1630s and early 1640s. Indeed, in the nineteenth century the Carter painting was considered a work by Rembrandt.

In this early landscape, Koninck's effort to connect the foreground with the distant panorama is more successful than in many of his later, larger paintings, such as *A Panoramic Landscape* from 1665 (*The J. Paul Getty Museum,*

Los Angeles, inv. no. 85.PA.32), in which there is an unbridgeable break between the two.² In the Carter painting, the foreground is compressed, "and the viewer has a slower, more complex imaginary passage through the landscape. The tight bend in the road . . . makes the space beyond appear more accessible and less vast, thereby adding an unusual note of intimacy to a panoramic landscape."³ The naturalism of these small landscapes on panel recalls Koninck's early panoramic drawings of known sites, including Edam, Elten, and the Rhine Valley near Emmerich viewed from Spitzberg, which, even if not specifically portrayed in his paintings, informed his vision.⁴ His compositional interest in the sharp angles made by the water and reinforced by lines of trees is also found in his contemporary drawings of a flat river landscape viewed across cornfields (fig. 19.1).⁵

Koninck's paintings suggest that he was a keen observer of the weather and the way it affects the lighting and mood of the landscape. In the Carter painting, muted earth tones suggest that the ground is moist with rain from the low, dark storm clouds. The weather was, in fact, a growing scientific study in the seventeenth century. Even before the invention of the air barometer in about 1643, which made it possible to measure changes in air pressure, scientists and amateurs made accurate records of meteorological conditions.⁶ In a diary kept in 1624, David Beck, a teacher in The Hague, begins each daily entry with a brief account of the weather before progressing to the activities of the day; on 30 June 1624, for example, he notes, "Morning gray, dark and rainy weather without sunshine, but afternoon bright with sunshine, yet throughout the whole day strong wind and storm from the northwest."⁷ Later in the day, Beck reported that he walked out of the city toward the fishing village of Scheveningen and stood on a high, dry dune to watch the weather.⁸ Some of his friends had earlier gone to observe the stormy sea at Scheveningen, a scene captured by Jacob van Ruisdael in *View from the Dunes to the Sea* from the 1650s (Kunsthau Zürich, inv. no. R31).⁹

The numerous panoramic landscapes painted by Koninck and other Dutch artists beginning in the 1640s, which were based on actual observation rather than their imaginations, apparently responded to contemporary interest. Accustomed to a flat landscape largely reclaimed from the sea, the Dutch appreciated opportunities to view the broad landscape from a dune or other elevated position (see cat. nos. 3, 12).¹⁰ Seventeenth-century guidebooks recommend that when travelers arrived at a new place, they should first view the city from a church tower or the ramparts.¹¹ Beck frequently mentions climbing the church tower to show his visitors the view of the city and the land beyond. On 8 August 1624, for example, he reports that he had gone with a group of friends up the church tower in The Hague, where they lay for a good hour under the clock and looked out through a telescope (*verreziender*).¹²

The telescope, the first working example of which appeared in 1608, undoubtedly stimulated the interest in panoramic landscapes by providing a magnified view of the

distance. A print by Adriaen Pietersz. van de Venne (1589–1662) published by Johan de Brune (1588–1658) in *Emblemata of zinne-werck* (Amsterdam, 1624) shows a well-dressed gentleman using a telescope near a country estate (Getty Research Institute, Los Angeles, call number 2823-093).¹³ Viewing the landscape was a popular interest among people of all stations. To compensate for the naturally flat Dutch landscape, the statesman and scholar Constantijn Huygens (1596–1687), at his country estate Hofwijck, and Prince Johan Maurits of Nassau-Siegen (1604–1679), at his house in The Hague (the Mauritshuis), built artificial hills in their gardens from which they could view the surrounding landscape.¹⁴ After his appointment in 1647 as stadholder at Cleves on the Dutch-German border, Maurits created a series of artificial viewing mountains, each with objects from nature and works of art.¹⁵ The carefully selected and constructed viewing points provided the stadholder and his guests with impressive vistas of his property and the surrounding countryside.



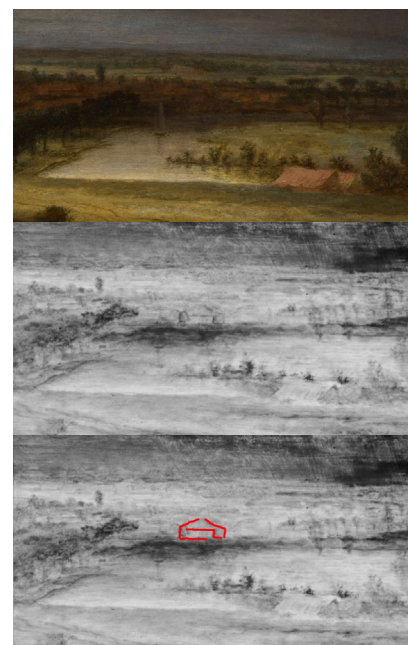
Fig. 19.1

Fig. 19.1 Philips Koninck, *Panorama of River Landscape*, 1688. Brown and black ink with watercolor on paper, 5.7 × 7⁷/₈ in. (14.5 × 20 cm). Teylers Museum, Haarlem, The Netherlands (inv. no. P+o28)



Fig. TR19.1 Infrared reflectogram

Fig. TR19.2 Detail of underdrawn house visible only in IRR above and to the right of the boat



The panel is about $\frac{3}{8}$ inch thick and beveled. Wood strips have been added to the top and bottom with adhesives, making its present height $11\frac{1}{2}$ inches. The panel has a thick, light-colored ground with a second thin pink ground on top. The X-radiograph shows broad and brushy horizontal strokes that may have to do with the application of the ground, but it did not indicate any changes to the composition.

The infrared reflectogram (IRR) showed that the ground is reflective and bright white, an indication of the presence of calcium carbonate. When the contrast of the IRR was increased, dark lines were found throughout the composition

(fig. TR19.1). Many of the lines visible in the IRR were also visible in normal light, so it is unclear if these actually represent underdrawing. However, several of the lines were covered by paint and therefore appeared only in IRR. The center of the scene revealed the outline of a building that was not painted, and this, possibly a house (fig. TR19.2), along with other horizontal lines in the landscape are similar in character. They are dark and uneven in width, having a dry, broken appearance that suggests they may be charcoal or black-chalk underdrawing.

The painting seems rather quickly executed. The design and shadows were laid in first with translucent, dark brown paint. The landscape, sky, and pink-roofed buildings in the center near the

canal were then set in with local colors. The trees and boat were painted over the landscape. Strong light is necessary to view the details created with thick dark paint in the shaded foreground (fig. TR19.3). The upper part of the sky contains primarily smalt, but ultramarine may also be present. Blue azurite was predominantly used near the horizon. The wooded areas of the landscape have a first paint layer containing azurite, which may have been glazed with copper resinate.

The surface coating fluoresces strongly in ultraviolet light, revealing some restoration scattered over the painting but mostly on the right side of the

Fig. TR19.3 Detail of the lower left corner in good light showing the buildings and trees



sky, which appears to have been abraded. IRR revealed dark amorphous areas in the sky that may have been overpainted.

Two parallel, horizontal cracks appear above the horizon line on the right side, and there is some old insect damage in the wood panel. The lower crack extends about 4 to 6 inches into the picture, and the upper one, at mid-sky, extends to the other side. In 1988 the split on the right side was repaired, and the varnish was saturated with a natural resin varnish.

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Aert van der Neer
(1603/4–1677)

Frozen River with a Footbridge,
ca. 1645–55
Oil on wood, 15 × 19³/₈ in. (38.1 × 49.2 cm)
Signed lower right: AVDN

Gift of Mr. and Mrs. Edward W. Carter
M.2003.108.1



Beneath a cold winter sky streaked with yellow and pink, a frozen river landscape stretches far into the distance, where the land seems to dissolve into the sky. The frozen river, the line of its shores softened by marsh grasses trapped by the winter ice, meanders back and forth in a zigzag pattern from the clump of denuded trees in the left foreground to the large windmill near the horizon. Winding under a footbridge, past the snow-covered thatched roofs and church tower of a village, the river eventually disappears beyond a masonry bridge in the center distance; farther right, a large windmill, a church, and houses are shrouded by mist.

In the foreground, a woman and a boy walk down a rise huddled against the cold and wind that blows her red skirt. Their postures accentuate the impression of a cold winter day, when the waterways froze and became avenues of travel and stages for winter sports. Beyond them a man skates with a stick over his shoulder while a woman pulls a child on a sled in the opposite direction. On the far shore of the river a horse-drawn sledge (*bakslee*) transports passengers. In contrast to the figures in *Winter Scene on a Frozen Canal* (cat. no. 1) by Hendrick Avercamp who celebrate the frozen canal with a variety of sports, here the only actual recreational activity is enjoyed by two men who play a game of *colf*. A mainstay of winter scenes that could be played on land or ice, *colf* was a popular predecessor to modern golf.

Infrared reflectography (IRR) of *Frozen River with a Footbridge* reveals pentimenti and evidence of underdrawing of the buildings, landscape, and figures (see Technical Report): a man pushing a sled in the center foreground, another man standing on the ice to the right of the child's sled, and two other figures on the ice behind the woman and boy in the immediate foreground. The numerous pentimenti found here and in many of Van der Neer's paintings reveal his efforts to position his figures in the landscape to complement and accent the composition. The scale of the figures in the final version of *Frozen River with a Footbridge* is significantly smaller than that of the figures revealed by IRR, suggesting that he thought the original figures overpowered the landscape.

The *repoussoir* of tall, thin trees on the left and the limited number and smaller scale of the figures, which visually places them at a greater distance from the viewer, are typical of the group of small winter landscapes Aert van der Neer painted during the late 1640s and early 1650s. In these paintings (Cincinnati Art Museum, Ohio, inv. no. 1953.1),¹ as in the Carter landscape, the low horizon, complex composition, and smaller scale of the figures emphasize the vastness of the sky and frozen landscape, which serve as vehicles for his true subject—light and color.

Although Van der Neer introduced dramatic lighting in many of his paintings from this group, such as *Sports on a Frozen River* (The Metropolitan Museum of Art, New York, inv. no. 32.100.11), in which the setting sun casts a strong beam of light across the ice through the center of the composition and reflections throughout the landscape, the effect of light in the Carter painting is subtle: the winter sun is low in the sky, but it is not yet setting. Hidden behind the buildings on the left, where the reflection of indirect sunlight is suggested by the rosy tones, the sun illuminates the sky, which in turn produces the reflections on the ice. Although common to skating scenes beginning with Pieter Bruegel the Elder (ca. 1525–1569), the reflections in Van der Neer's paintings are more closely related to the general luminosity of the painting.² Similarly, whereas his predecessors employed an even covering of snow, here and in his other winter landscapes, Van der Neer uses white sparingly. White paint thinly applied over the ocher imprimatura of the panel captures the effect of ice and a dusting of snow on the frozen ground, while daubs of bright white paint suggest snow on the rooftops and sides of trees glistening in the sunlight.

Van der Neer's representation of a limited number of villagers who go about their daily activities is closer to Esaias van de Velde (see cat. no. 31) than to Avercamp, whose compositions are typically filled with colorful middle- and upper-class people celebrating the freezing of the waterways. Painted in the same brownish-black tones as the exposed earth, trees, and dead grasses, the figures in Van der Neer's paintings, like those of Van de Velde, appear to be a natural part of the landscape.

Fig. TR20.1 Infrared reflectogram



Fig. TR20.2 Detail in IRR showing pentimenti of larger-scale figures in background, behind the boy and red-skirted woman



The panel is about $\frac{1}{4}$ inch thick and composed of two boards with the join about $7\frac{1}{8}$ inches from the top of the painting. The join is reinforced by a strip of fabric glued on the reverse, probably applied after the execution of the painting. The panel, which is a little rough on the reverse, has shallow bevels on all sides. It is in good condition except for a small loss at the lower left corner.

A double ground consists of a thin pink layer directly on the wood panel and a gray layer on top. The pink ground and the color and texture of the wood show through the gray ground, giving the painting a pinkish tonality.

Infrared reflectography (IRR) revealed extensive underdrawing as well as numerous pentimenti. The artist drew the design on the ground in a free,

cursory manner, possibly with charcoal or black chalk as well as with brushes (fig. TR20.1). The good contrast between the calcium-carbonate ground and the carbon-black underdrawing, in addition to the transparency of the upper paint layers, makes the underdrawing clearly visible in IRR.¹ Van der Neer changed and omitted some drawn forms as he developed the painting; pentimenti visible in IRR indicate that he also overpainted some figures that he had already partially painted. The landscape, buildings, and figures are all underdrawn with black chalk or charcoal; the lines are characteristically powdery, skip over the ground texture, and vary in width.

The pentimenti indicate that Van der Neer reduced the scale of the final figures. Some of the original figures are more than twice as large as the final figures (fig. TR20.2). He abandoned all of these larger figures, covering them with lead-white paint over which he painted the smaller, final figures. The

original figures are also now partially visible to the naked eye as gray-blue shadows due to the increased transparency of the aged paint.

While some pentimenti are just sketchy outlines, some figures were seemingly completely finished before being abandoned and painted out. These figures were developed with a paint containing carbon black in a manner that closely resembles the technique of the final, finished figures.

The most significant pentimento is that of a very large figure in the foreground pushing a sled in which there may be a passenger. This large figure, which was developed from the initial outlines with a wash or paint that contains carbon-black pigment, was later covered up with the green-brown rushes of the

Fig. TR20.3 Detail in IRR showing pentimento of larger-scale male figure pushing a sled in foreground, now covered by the rushes. Note that this figure seems to have been developed beyond just outlines, unlike the sled and its contents.

Fig. TR20.4 Detail of female figure in foreground, center



riverbank (fig. TR20.3). Another pentimento, that of a man bending slightly at the shoulders, is visible to the right of the two men on the left side of the painting. To the right, above the boy and woman, is another larger figure. Farther to the right between the woman pulling a child on a sled and the man with the staff is a figure who may be fishing through a hole in the ice. This figure was also painted over by the artist. Even the horse drawing the sled on the far right riverbank has been shifted in position. The IRR shows the earlier legs and head or harness.

Paints range from opaque whites and blues to translucent, dark, warm colors. The paint was directly applied with a range of brush sizes, including very fine brushes for the grasses in the foreground. The blue of the sky was applied, leaving some reserves for the denser clouds. Peach, gray, and cream colors were applied over the paint of the sky and clouds in varying thicknesses. The warm colors of the landscape in the

foreground were created with thin glazes that allow the color of the ground to show through and affect the overall tonality of the painting. Trees were painted over the sky, and figures over the landscape.

Some of the lighter colors contain lead white and also large, coarse particles, likely calcite, which were perhaps added for some transparency. The dark shadows in the picture likely contain carbon black that is warmed with ochers and umber. Ultramarine was used for the brightest blue of the sky, and smalt for the gray clouds.

The picture appears fairly detailed and carefully worked up, but there is actually little concern for gradations of tones. Instead, figures are depicted with an outline and well-placed strokes of local color (fig. TR20.4). The same

technique was used for the large tree trunks; brushstrokes that curve around the trunks create volume.

The signature in yellow paint was applied on top of dry paint. It appears in good condition.

The X-radiograph does not show the earlier design ideas that are visible in IRR. However, it does reveal a few other developments and changes. Above the horizon, especially on the right half of the picture, a series of rounded forms may have had something to do with the development of the clouds.

The painting has some abrasion from past cleanings, and there are numerous small areas of restoration, mainly in the center of the sky, where the wood grain has been toned. There is light enhancement of some outlines, such as tree branches.

NOTE

- 1 Calcium carbonate is IR-reflective and appears bright white in IRR; carbon black is IR-absorbing and appears dark in IRR.

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Clara Peeters
(act. 1607–21)

*Still Life with Cheeses, Artichoke,
and Cherries*, ca. 1615
Oil on wood, $13\frac{1}{8} \times 18\frac{3}{8}$ in.
(33.3 × 46.7 cm)
Signed lower left, on edge of table: CLARA. P.

Gift of Mr. and Mrs. Edward W. Carter
M.2003.108.8



In a surprisingly modern composition of simple, powerful forms and strong saturated colors set against a dark background, Clara Peeters presents the elements of a simple meal: a stack of three cheeses surmounted by a blue-and-white bowl with shaved butter, a roll, half an artichoke, cherries, and a silver saltcellar. A single cherry pit and slice of artichoke lie on the table next to a knife, suggesting that someone, perhaps the viewer, has already sampled the food.

Still Life with Cheeses, Artichoke, and Cherries, generically known as a breakfast piece (*ontbijt*), combines in a unique way elements associated with still lifes painted in Haarlem and Antwerp during the first decades of the seventeenth century. The stack of cheese is a familiar motif in the paintings produced in Haarlem by Nicolaes Gillis (act. 1612–32), Floris van Schooten (ca. 1585–1656), and Floris Claesz. van Dijck (ca. 1575–1651) in which costly dinnerware, fruit, and cheeses are arranged on a table laid with a damask cloth (Rijksmuseum, Amsterdam, inv. no. SK-A-4821). These often large-scale compositions view the still lifes from above so that the individual elements appear as isolated forms on a tilted tabletop. Described with local color and cast in even light, the objects fill the composition without focus.

The vantage point of Peeters's painting in the Carter collection is both lower and closer than that of the paintings produced in Haarlem, bringing the viewer into direct contact with the limited number of objects placed on an unadorned wood table, the front edge of which all but disappears. The intimate view is typical of still lifes painted in Antwerp; Peeters's dense compositions and interest in geometric forms are particularly close to works by Osias Beert the Elder (ca. 1580–1623), such as *Still Life with Artichokes, Fruit, and Wineglasses* (Musée de Grenoble, inv. no. MC434), leading to the suggestion that she may have studied with Beert.¹ In comparison with Beert's paintings, the lower vantage point of Peeters's painting produces a more cohesive composition in which the objects overlap and cast shadows on each other, suggesting tangible space and volume. Peeters balances the predominant colors of the butter, the dish, artichoke, and cherries with the earth tones of the cheese and bread. Reflected light plays an important role in her painting: the cheese, artichoke, and cherries are reflected in the pewter plates. Highlights on the edges of the plates, the knife, and saltcellar emphasize their texture and sculptural presence. Peeters's interest in defining reflections on metallic surfaces was shared by many of her contemporaries, especially those in Haarlem, where it would become a characteristic of the paintings by the next generation of still-life painters—Pieter Claesz. (see cat. no. 8) and Willem Claesz. Heda (see cat. no. 13), as well as in the still lifes of Jan Davidsz. de Heem (1606–1683/84), who moved from Leiden to Antwerp during the early 1630s.

The Carter painting is a tour de force of Peeters's skill in representing different textures: smooth metal vessels, the crisp roll, firm cherries, the halved artichoke, and the three cheeses. Her description of the different parts of the cooked artichoke sliced in half is unrivaled. She skillfully defines and differentiates the sharp, dry outer leaves of the vegetable, the silky smooth surface of the firm heart, and the delicate, crimson, immature leaves of the choke. Rendered with fluidly drawn individual strokes of different colors, the inner leaves have an abstract beauty of their own. Peeters repeated the motif of the sliced artichoke and cherries on a pewter plate with a saltcellar in another painting in which they are combined with a prominent dish of langostinos, a rummer of white wine, a roll, and a crockery jug, but no cheese (fig. 21.1).²

Peeters was the first artist to exploit the beauty of the different textures and colors of the sliced artichoke in her paintings, beginning with *Still Life with an Artichoke, a Stoneware Jug, a Wan-Li Dish with Butter, Cherries, and a Herring*, dated 1612 (private collection).³ In a still life of fish dated 1611 (Museo del Prado, Madrid, inv. no. P001621), Peeters represents stems of whole artichokes in a colander, a motif that first appears in French and Flemish still lifes in the late sixteenth century, coincidental with the introduction of the plant from France to the Netherlands. By at least 1605, at which time they were locally grown, whole artichokes frequently appear in the kitchen and larder scenes of Frans Snyder (1579–1657) that celebrate the abundance of the local agricultural economy.⁴

Peeters was equally skilled in defining the cheeses. Employing remarkably thin paint, she suggests the different degrees of moisture or dryness of the crumbly, large wheel of cheese, the firm, dry, green wedge, and the creamy square of soft cheese. Crumbs of cheese on the pewter plate and grains of salt on the rim of the silver saltcellar contribute to the tangible reality of the food and the intimacy of the representation. Although she included similar stacks of cheeses in several of her paintings (Mauritshuis, The Hague, inv. no. 1203), slight differences in the shapes and the irregular cuts of the cheeses, as well as the shadows, suggest that each was independently painted, though not necessarily from life.

Various attempts have been made to interpret still lifes with stacks of cheeses. One theory is that the stack of cheeses in the Haarlem banquet pieces represented “impious luxury,” and that because cheese was subject to decay, it was a warning about transience and vanity.⁵ The addition of a dish of butter shavings to the top of the stack of cheese in Peeters's paintings prompted the association with the aphorism “zuivel op zuivel is't werk van den duivel” (dairy on dairy is the work of the devil), warning against the extravagance of eating cheese with butter.⁶

Without a specific text directly associated with the painting, it is questionable whether Peeters intended to convey a moral warning. The observations of a seventeenth-century English traveler to the Netherlands suggest that on one level the Carter painting reflects the actual habits of Peeters's contemporaries:

They have four or five sorts of cheese; three they usually bring forth and set before you: 1. Those great round cheeses, coloured red on the outside, commonly in England called Holland-cheeses. 2. Cummin-seed cheese. 3. Green cheese, said to be so coloured with the juice of sheep's dung. This they scrape upon bread buttered, and so eat. 4. Sometimes angelots [small size camembert]. 5. Cheese like our common country cheese.⁷

Salt, which was essential for making cheese and butter and preserving food for long voyages, was also considered an important part of the meal.⁸ In *Schat der gesontheyt* (Treasury of Good Health), originally published in 1636, the Dordrecht physician Johan van Beverwijck (1594–1647), who warned against eating old cheese, recommended salt to open (stimulate) the stomach and cheese to close it.⁹ According to a poem by Jacob Cats (1577–1660), published in the chapter on salt in *Schat der gesontheyt*, “One can do better on earth without gold, than without salt.”¹⁰ The value associated with salt is reflected in the costly cylindrical silver saltcellars decorated with delicately etched flourishes in Peeters's still lifes.

Both salt and cheese were also important commodities for the Dutch economy. Salt brought from France, Portugal, and Spain as well as from the West Indies was refined in Zeeland and transported in Dutch ships throughout Europe, especially to cities on the Baltic, which has a very low salt content. In the seventeenth century, as now, Holland was particularly known for the production of cheese. Its large, healthy cattle were famous for producing milk that far exceeded in quantity and quality that of cows elsewhere in Europe.¹¹ A seventeenth-century observer marveled that at Amsterdam's weekly market there was “nothing other than butter and cheese, and that in such quantity that it appeared as a wonder for the foreigner who could buy

nothing less than a whole cheese or a small vat of butter.”¹² One scholar has calculated that between 1641 and 1650, the city of Gouda alone marketed an average of 4,892,000 pounds of cheese a year.¹³ The close association of the dairy industry with the earth and with the prosperity of the Netherlands appears in the allegorical print *Earth (Terra)* by Nicolaes de Bruyn (1571–1656) after a design by Maerten de Vos (1532–1603), the upper margin of which includes a stack of cheeses and a butter churn, as well as a cow, traditionally associated with the earth on which it grazes (fig. 21.2). In the side margins are representations of fruit and vegetables.

Peeters's *Still Life with Cheeses, Artichoke, and Cherries* similarly includes only locally produced food. Like the large still lifes of Snyder, the painting continues the tradition of the *xenia* of ancient Greece, still lifes of foodstuffs by which the prosperous Athenians showed off their well-stocked larders. The coincidence of the Twelve Years' Truce from 1609 to 1621 and the production of still lifes of local produce in both the Southern and the Northern Netherlands during the second decade of the seventeenth century suggest an additional association. Since antiquity, the prosperity of the land has been associated with peace. Lamenting the abuse and neglect the land suffered during the long war with Spain, seventeenth-century Dutch poets praised the productivity of the Netherlands during times of peace and the ability to spread a bounteous table with food that came from the surrounding countryside.¹⁴ Arranged with a keen sense of design and appreciation for the different textures and colors that invite the viewer to participate in the meal, Peeters's painting celebrates the prosperity of the household as well as the local dairy industry and the fertility of the land, which would have been recognized by her contemporaries as benefits of political peace.

Suitably, this masterpiece by Peeters, one of the few woman painters of the seventeenth century to be recognized for her pioneering achievement as an independent painter, was much later owned by the first Dutch woman to earn a doctorate in art history, Johanna Suzanne Goekoop-de Jongh (1877–1946).¹⁵



Fig. 21.1



Fig. 21.2

Fig. 21.1 Clara Peeters, *Still Life with Crayfish and an Artichoke*, ca. 1615, oil on panel, 13 × 18½ in. (33 × 46 cm). Private collection

Fig. 21.2 Nicolaes de Bruyn (1571–1656) after Maerten de Vos (1532–1603), *Terra*, ca. 1600. Engraving, 7⅞ × 9 in. (19.5 × 23 cm). The British Museum, London (inv. no. 1937,0915.341)

Fig. TR21.1 Infrared reflectogram

Fig. TR21.2 A detail in IRR of the artichoke reserve shows that the artist precisely applied the darker paints of the background plate and saltcellar up to and around the artichoke shape but not through it. This suggests that an outline probably exists, but it is not visible in infrared. Note the streaky *imprimatura* in the body of the artichoke.

Fig. TR21.3 Digital micrograph (50x magnification) of the tips of the artichoke, showing the different colors

Fig. TR21.4 Detail of the butter on plate showing the paint application in both



The panel, about $\frac{3}{8}$ inch thick, has been cradled, but the edges of the panel retain some beveling. The center of the cradle is engraved *De Wild Holland*, presumably the name of the manufacturer. The panel has a slight horizontal convex bow. The left side of the panel is $\frac{1}{8}$ inch taller than the right side, and the bottom is $\frac{1}{4}$ inch wider than the top. A loss at the lower left edge of the panel was restored with a piece of wood ($\frac{1}{4}$ inch wide by 2 inches high). The lower right corner has some small losses. The top and bottom edges show minor deterioration, possibly caused by insects.

The cream- or peach-colored ground is fairly thick or may be composed of more than one layer. The infrared reflectogram (IRR) (fig. TR21.1) revealed that an overall streaky *imprimatura*, containing carbon-black pigment, had been applied with a wide brush over the ground layer. Some of the brushstrokes are vertical, while others are horizontal.

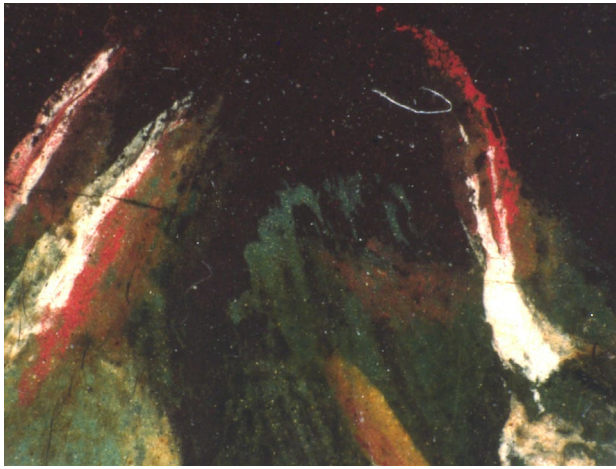
IRR also revealed faint dark lines around some of the still-life elements. These outlines have been used to define

the areas of reserve in this relatively complex composition. A good example is the artichoke, where the IRR shows thin, dark lines that set out precisely the area to be kept in reserve. Peeters then applied the darker paints of the background plate and saltcellar up to and around the artichoke but not through it. The artichoke was painted next, and the outer green leaves overlay the dark background and saltcellar (fig. TR21.2).

Several *pentimenti*, visible in IRR, indicate the artist reduced the size of some of the still-life elements. Two examples where the reserves are larger than the finished objects are the bread roll on the right side of the painting—this was originally higher and larger—and the large metal plate on the right side of the painting, which also has a larger and higher reserve. It is more difficult to tell if the sizes of the other still-life elements have been changed. The left and right edges of the blue butter plate, the largest cheese, and the saltcellar have halos that could be interpreted as earlier, larger shapes, but these halos may also be the result of the artist working out the contours of each object in paint. Interesting,

however, is the fact that the larger halos exist where most of the retouching is located. This retouching shows up dark in the IRR. If these halos are the result of earlier, larger still-life elements, that might explain the presence of the retouching. Over time paint becomes transparent and these earlier shapes may have become visible. IRR also revealed a rectangular area located in the upper left corner of the painting where there is less carbon-black paint.

The entire painting is surprisingly thinly painted, even the tangible bread roll. Thin, dark paints describe the crust, and highlights are only relatively thicker. The white of the roll was painted with cream- and brown-colored paints applied with curling strokes of small brushes. The cheeses were similarly painted, except for the dark cheese, which is composed mostly of thin washes of dark browns over the ground.



Peeters described the artichoke in detail with numerous fine strokes of various colors. The pink choke has a thin, light gray underpaint that allows the ground to show through it. This gray layer is glazed with green-blue paint containing a copper-based pigment and finished with fine, individual strokes of local color, for example, pink for the inner leaves of the choke. These strokes of paint have soft, rounded edges. The tiny, pointed tips of the artichoke's outer leaves are remarkably detailed. Each tip was painted with a tan color that was lined on the inside with a short stroke of red (vermilion-cinnabar). Finally, cream-colored highlights were applied (fig. TR21.3). Only with higher magnification can one appreciate the artist's efforts.

The first layer of the cherries is an orange-colored paint that contains at least the pigment vermilion-cinnabar, which was applied over the already painted pewter plate and tabletop. The artist glazed the orange layer with a red lake that was made thicker and richer for the shadows. A touch of white provides the highlight that completes the globes of fruit.

The blue decoration of the porcelain plate was colored by the pigment ultramarine; where there is no decoration, the streaky, dark gray imprimatura on the ground is visible. Thin shadows and highlights give form to the plate. The butter on the plate is painted with parallel, slightly curling strokes of cream- to light-brown-colored paints, which contain primarily the pigments lead-tin yellow and lead white. Thin brown shadows were applied in a brushy manner (fig. TR21.4).

The thin brown paint of the background courses around the still life, which may already have been painted or laid in to some extent. Peeters left some space, which may be part of a reserve, between the objects and the first application of the background, perhaps to allow adjustments. These areas appear in IRR as halos of some objects. To complete the painting, the artist worked back and forth, from background to still life, adjusting the size and form of objects.

The pewter plate was painted around the artichoke, the outer leaves of which overlap the cheese and saltcellar. The bread roll was laid in or held in reserve before the table was painted; after the cheese plate was painted, the artist raised the top of the roll slightly. The X-radiograph showed no obvious pentimenti.

The majuscule letters of the signature are a medium dark gray color. They show some abrasion but remain mostly intact.

The condition of the painting is good. Ultraviolet light (UV) exposed scattered, discreet restorations in the background that were no doubt applied to hide fine cracks with tiny losses. There also seems to be some toning on the table and background to cover abrasions and cracked thin paint. The light blue decoration of the plate may have lost some glaze in the areas of shadow. The painting has a very thick and plastic varnish, which has a strong fluorescence in UV. The final varnish application appears to have been sprayed.

Jan Porcellis
(1580/84–1632)

Vessels in a Moderate Breeze, ca. 1629
Oil on wood, 16¼ × 24¼ in.
(41.3 × 61.6 cm)
Signed lower right, on plank: *IP*

Mr. and Mrs. Edward William Carter Collection
M.2009.106.10



V*vessels in a Moderate Breeze* is what seventeenth-century Dutch inventories refer to as *een grauwtje*—literally, “a small gray.”¹ Painted loosely using a monochromatic palette of gray paint applied so thinly that the pink tone of the lightly prepared wood panel is visible, the picture evokes the impression of a pervasive atmosphere heavily laden with moisture. The atmospheric effect mutes the brown color of the boats and red clothing of the sailors as well as the pale blue sky that visually merges with the heaving sea.

Vessels in a Moderate Breeze represents a remarkable break from the large, carefully defined, colorful compositions filled with anecdotal detail and dramatic action that Jan Porcellis painted early in his career under the influence of Hendrick Cornelisz. Vroom (1563–1640), such as *A Sea Battle by Night* and *A Storm at Sea*.² By the late 1620s, the probable date of the Carter panel, Porcellis had introduced a new genre of marine painting focused on the inland fishing and transport boats that supported the local Dutch economy. Restricting the composition to three anonymous single-mast boats, reducing the color range to near monochrome, and lowering the horizon, he makes the open water, sky, and atmosphere the real subject of his painting. Human presence is virtually absent. It is the white foam of the waves rising and splashing in irregular patterns and the dark, billowing clouds scudding across the pale blue sky that command our attention.

Despite the painting’s apparent simplicity, Porcellis carefully planned *Vessels in a Moderate Breeze*, which is one of his most successful compositions. Virtually abandoning the compositional device of a dark foreground, he places the viewer directly in the picture, seemingly on a boat following the same course as the three boats seen heeling in the stiff wind. The diminishing scale and clarity of the boats sailing on a diagonal path toward the distant horizon create the impression of pictorial depth. Mounting toward the right, storm clouds blown by the brisk breeze that stirs up the sea continue the diagonal line of the wind-filled sails. Loose brushstrokes of rapidly applied thin, at times transparent, paint emphasize the movement of the pounding waves.

According to Samuel van Hoogstraten (1627–1678), Porcellis, whom he called “the great Raphael of sea painting” (*dien grooten Raphael in ’t zeeschilderen*), achieved the

“discriminating naturalness” (*keurlijker natuerlijkheyt*)—the freshness and spontaneity—of his paintings by carefully and fully conceptualizing his composition before he began to paint.³ Several closely related drawings and paintings from the late 1620s show that Porcellis was working out ideas that found their most satisfying resolution in the Carter painting, which probably dates about 1629. The composition of *Vessels in a Moderate Breeze* is closely related to an ink and gray wash drawing.⁴ Drawn by Porcellis and published in 1627 by Claes Jansz. Visscher II (1587–1652), it represents boats sailing along a diagonal course toward the viewer (*Rijksmuseum, Amsterdam, inv. no. RP-P-OB-6706*).⁵ A large drawing by Porcellis in the Musée du Louvre, Paris (*inv. no. 23290*), of a boat heeling in the wind similar to the foremost boat in the Carter painting is an independent work from about the same time.⁶ As in the Louvre drawing, in which a rowboat sails toward the left near the horizon, in the Carter painting Porcellis subtly balances the composition by placing a large merchant ship sailing on the horizon toward the right. In the distant left, a rowboat mounts the waves in the opposite direction. Confronting the challenge of the sea, the sailors are nevertheless in control.⁷ The carefully balanced composition using only a few elements is also found in other paintings by Porcellis from the late 1620s, including *Sailboats and Rowboats on a Slightly Restless Sea* (*Museum De Lakenhal, Leiden, inv. no. S 877*) and *Stormy Sea* (*Alte Pinakothek, Munich, inv. no. 5742*). Dated 1629, they share with the Carter painting the monochromatic palette and the loose handling of the waves and broad expanse of sky.

Enormously popular during his lifetime, paintings by Porcellis were owned by some of the most famous painters of the seventeenth century, including Rembrandt (six), Rubens (one), Allaert van Everdingen (thirteen), and Jan van de Cappelle (sixteen). Porcellis’s aligning of boats along a diagonal receding across an open stretch of water became a standard device in marine painting. The impact of his innovative works was realized not only in marine paintings but also in the landscapes of Jan van Goyen (1596–1656), Salomon van Ruysdael (1600/1603–1670), and the Haarlem landscape painters of the late 1620s and 1630s, who adopted low horizons and towering skies with shifting clouds for both compositional and emotional effects.



Fig. TR22.1 Infrared reflectogram

The panel is approximately $\frac{3}{8}$ inch thick and beveled. It is in excellent condition except for a mild bow. The panel is $\frac{1}{8}$ inch taller on the left edge than on the right.

The light-colored ground is quite thin and not very opaque. Infrared reflectography (IRR) found no underdrawing (fig. TR22.1). It may be that Porcellis began his painting directly on the panel starting with cursory brushstrokes that were then developed and incorporated into the overall composition. This was also discovered in the landscape paintings by Esaias van de Velde (cat. no. 31), Philips Koninck (cat. no. 19), and Jan van Goyen (cat. nos. 11, 12). If Porcellis

had used an underdrawing material such as red chalk or certain pigments that are transparent in IRR, then the underdrawing would be extremely difficult to detect.

The paints are generally thinly applied, leaving evident brushstrokes. The color of the wood passing through the thin ground and paint layers gives the picture an overall pinkish tonality. The grain of the wood is also visible on the surface of the painting.

The sky and clouds were worked up directly on the ground with blue paint that contains smalt for the blue sky and white-to-gray paints for the clouds and sea. Where the paint is very thinly applied, the wood color helps to create

the shadows of the clouds and waves. Most of the vessels were painted over the already painted sea. However, the hull and sails of the foremost boat were painted on the ground layer, though some of its lines and masts were painted into the wet paint of the sky.

The dark paint of the signature was brushed into the lighter wet paint of the plank. The small brush left a groove in the wet paint, pushing the dark paint to its sides.

A crackle pattern is present throughout the paint layers, but it is most noticeable in the sky. Although the painting is in good condition, there have been several campaigns of restoration. Ultraviolet light shows toning of the wood grain, which had no doubt become more obvious over time. To the right of the foreground sail, there is a vertical, irregular 1-inch-wide restoration from the horizon up into the lower sky, which is visible in the IRR. The cloud and sea near the horizon on the left side of the painting have some toning. The cloud at the upper left appears dark in ultraviolet light, as if it had been lightly toned in an earlier restoration and the tone covers original paint. The varnish is rather flat and a little hazy.

Frans Post
(1612–1680)

***Brazilian Landscape
with Plantation House***, 1655
Oil on wood, 18 $\frac{3}{8}$ × 24 $\frac{3}{4}$ in.
(46.7 × 62.9 cm)

Signed and dated lower center, on rock: *F. Post / 165[5]*;
inscribed in dark paint on left center tree above the
roof: D

Gift of Mr. and Mrs. Edward W. Carter
M.2003.108.3



Brazilian Landscape with Plantation House, dated 1655, was painted more than ten years after Frans Post returned to the Netherlands in 1644, settling in his native city, Haarlem. He had spent seven and a half years in Brazil, where he had gone to record the landscape and colonial buildings for Johan Maurits (1604–1679), count of Nassau-Siegen, and from 1636 to 1644 the governor of Pernambuco, the Dutch colony in northern Brazil. Also in the governor's entourage were the painter Albert Eckhout (ca. 1610–1666), who was to record the flora and fauna as well as the people of Brazil, and two scientists, the astronomer, cartographer, and naturalist Georg Marcgraf (1610–1648) and Maurits's personal physician, Willem Piso (1611–1678), who was to study the plants and medicines of the region.¹

Returning to The Hague in the same year as Post, Johan Maurits brought with him a large collection of rarities as well as eighteen landscapes by Post and paintings by Eckhout—still lifes and life-size paintings of people representing the different ethnic races, including a large painting of native dancers.² He installed the rarities “for the benefit of the learned” in the marble entrance of the Mauritshuis, his newly constructed magnificent palace in The Hague, designed by Jacob van Campen (1596–1657) and Frans Post's brother Pieter Post (1608–1669).³ The intended placement of the paintings by Post and Eckhout is unknown.⁴ Guillaume de Lambert, who was a witness to the fire that destroyed the interior of the house in 1704, mourned the destruction of the murals with exotic Brazilian motifs that decorated the ground-floor walls and double staircase and may have been painted by Eckhout, who remained in the prince's service until 1653.⁵

The paintings and rarities, as well as the real native dancers whom Johan Maurits brought back, celebrated the Dutch colony and touted the accomplishments of its former governor; they also whetted the European appetite for the exotic cultures of faraway lands. Post's first commission in the Netherlands was from the stadholder Frederik Hendrik (1584–1647), who on 29 May 1644 paid eight hundred florins for a large painting, *View of the West Indies* (lost).⁶

Although only a few people had entrée to the Mauritshuis, diplomatic gifts, including those in 1654 to Frederick III, king of Denmark and Norway, and in 1679 to Louis XIV of France, extended the fame of Post and Eckhout and increased curiosity about Brazil.⁷ The publication by Caspar Barlaeus (1584–1648) of *Rerum per Octennium in Brasilia* (Amsterdam, 1647) with thirty-three etchings after drawings by Post, followed by *Historia Naturalis Brasiliae* . . . (Leiden, 1648) by Piso and Marcgraf, with illustrations based on their natural history drawings, as well as works by Post and Eckhout, expanded the market for Post's landscapes beyond Johan Maurits's personal and political circle. In Haarlem, where Post joined the painters' guild in 1646,

the artist employed what must have been an extensive repertoire of careful drawings to produce the provocative and increasingly decorative images of Brazil that appealed to his European audience.

Brazilian Landscape with Plantation House is typical of the pictures Post painted in the Netherlands during the first half of the 1650s. Painted in tones of reddish-brown and beige on a wood panel, the composition is divided between a panorama on the right, where the landscape stretches across flat river marshes (*varzea*) into the distance, and a close-up view of a two-story house.⁸ Behind the house a grove of tropical trees individually defined as different species is silhouetted against the blue sky, which is animated by only a few tufts of clouds. The open foreground, unfettered by framing devices, and the relatively low horizon create a sense of intimacy with the house and with the figures on the right, who appear to be a natural part of the landscape.⁹ Painting with the precision of a draftsman and the eye of a naturalist, Post describes the delicate details that define the individual birds and textures of the foliage.

Post, who had been commissioned by Johan Maurits to document the colony's landscape with its forts and buildings, carefully described the house in a way that suggests it was a specific structure he had seen in Brazil, similar to the one included in the distance of one of the drawings of Fort Prince Willem that he had prepared for Barlaeus's book (fig. 23.1).¹⁰ The second-story balcony would have provided views of the sugarcane plantations and flat landscape.¹¹ A similar house appears in the closely related painting *Plantation House* (private collection, Rio de Janeiro).¹² However, in that painting, as well as in other contemporary paintings, the house is more substantial and apparently well maintained. By comparison, the house in the Carter painting is poorly constructed and dilapidated. Both the porch and the roof, supported by flimsy poles, sag under their own weight. The four-sided red rush roof and wattle-and-daub walls of the second floor, supported by a stone foundation, suggest that it was built by the Portuguese, apparently on the ruins of another building.¹³ Post often included ruins of Portuguese buildings in his later works, but they are unusual in his paintings of the 1650s.

Brazilian Landscape with Plantation House reflects both the reality of the Dutch colony and an idyllic fantasy. Motivated by the potential profits to be derived from the cultivation of sugar, the Dutch West India Company, established in 1621, took control of northeast Brazil in 1630, when they captured Recife from the Portuguese, who had arrived in 1500. The area remained under Dutch control until 1654, when the Portuguese retook it. Although undoubtedly biased, Barlaeus described the governorship of Johan Maurits as having endeavored to be fair to everyone. Under the Dutch, there was religious freedom, and Portuguese-Brazilians, Sephardic Jews, and Dutchmen

reportedly lived together in relative harmony.¹⁴ Portuguese colonists who accepted Dutch rule were allowed to remain on their land with complete control of their property.¹⁵ The sugar plantations, which thus continued to be run by Portuguese or *mazombos* (the Brazilian offspring of Portuguese immigrants),¹⁶ relied heavily on slaves for their workforce. To meet the demand, the West India Company, which also controlled the west coast of Africa, transported great numbers of slaves from Angola and Guinea to work on the sugar plantations in Brazil. In 1630 the number of slaves in Pernambuco alone is estimated to have been 40,000. Between 1630 and 1651 the Dutch imported an additional 26,286 slaves from Africa.¹⁷

The man in the black hat, jacket, and breeches is probably the owner of the sugar mill (*senhor de engenho*) who has come to speak with the farm manager (*lavrador de cana*), to whom the house belongs.¹⁸ On the road past the house a group of African slaves have set down their baskets of produce and rest along the side of the road or dance to the beat of an *atabaque*. The four lighter-skinned figures walking down the road into the distance represent indigenous people.¹⁹ The men wear shirts and drawers of white fabric, probably cotton or linen, and the women white smocks that contemporaries reported were to cover their private parts “more than for any other use.”²⁰

The image differs from what Europeans knew from sixteenth-century maps and prints, which represent forests with naked warriors surrounded by exotic animals. Largely based on the early images published by Theodor de Bry (1528–1598), certain indigenous Brazilians were portrayed as cannibals, an image that Post himself portrayed in an illustration of a Tapuya cooking human remains for

Barlaeus’s book and that Eckhout repeated in his full-scale ethnographic portrait of a Tapuya woman standing against a plantation landscape clutching a severed hand and with a severed foot in her basket (fig. 23.2).²¹

Similarly, in contrast to Eckhout’s portraits of an African man and woman, which emphasize their strength and fertility as well as their origins, Post’s slaves are dressed as colonials who belong to the plantation rather than to Africa. The women wear long white skirts and blouses with full sleeves over which they wear a kind of vest. The men are bare-chested and wear short wraparound skirts of similar white cloth. White bands of cotton tied around the heads of both the men and the women kept the sweat generated by the hot, humid climate off their faces. There is nothing in the appearance or demeanor of the slaves to suggest the harsh conditions under which they are known to have lived and worked.²² Their relaxed, joyous behavior—like that of the dancing peasants in David Teniers’s (1610–1690) contemporary paintings (*Staatliche Kunsthalle, Karlsruhe, inv. no. 2700*)—reflects the European view of the idyllic life of “natural” people.²³

Brazilian Landscape with Plantation House is one of Post’s first paintings to introduce the motif of slaves dancing, a theme that he would include often in later works. Like the addition of tropical animals, trees, and plants, the happy slaves added an element of exoticism that was meant to appeal to the curiosity of his patrons and encourage continuing support of the Brazilian colony, which the Dutch had lost to the Portuguese in 1654. The increasing proliferation of exotic details in Post’s later paintings, such as *View of Olinda*, dated 1662 (*Rijksmuseum, Amsterdam, inv. no. SK-A-742*), attests to their decorative appeal.²⁴



Fig. 23.1



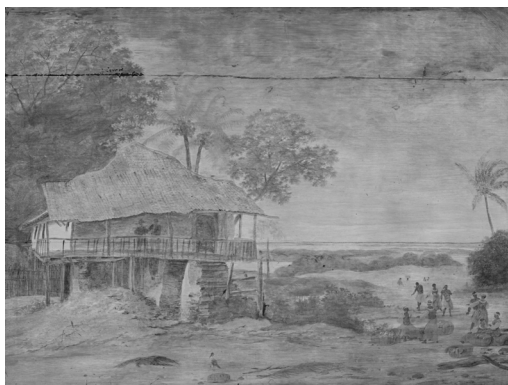
Fig. 23.2

Fig. 23.1 Frans Post, *Fort Prins Willem* (detail), 1645. Pen and brown ink with brush and gray wash; some black chalk underdrawings on paper, $12\frac{3}{4} \times 20\frac{1}{8}$ in. (32.5 × 51 cm). The British Museum, London, bequeathed by Sir Hans Sloane, transferred from the British Library (inv. no. 1928,0310.90.17)

Fig. 23.2 Albert Eckhout (ca. 1610–1666), *Tapuya Woman with a Severed Hand and Foot*, 1641. Oil on canvas, $107\frac{1}{8} \times 65$ in. (272 × 165 cm). The National Museum of Denmark (inv. no. N38A2)

Fig. TR23.1 Infrared reflectogram

Fig. TR23.2 A few areas in which underdrawing was found



The panel is about $\frac{1}{4}$ inch thick and composed of two boards. The tight join is located $8\frac{3}{8}$ inches from the top of the panel. The back of the panel, which is beveled and stained or thinly painted brown, appears worn. A horizontal crack runs through the upper board of the panel about $3\frac{1}{2}$ inches from the top. The crack has been reinforced on the reverse with a strip of fine, plain-weave fabric ($2\frac{1}{2}$ inches wide), which appears to be very old and carries an inscription. All four sides of the panel have been extended with $\frac{1}{4}$ -inch-wide strips of wood attached with nails. The paint on these later additions approximately matches the colors of the picture.

There appears to be a single, thin, cream-colored ground on the panel. The painting was difficult to see in the unmodified infrared reflectogram (IRR) because of the high infrared reflectivity of the calcium-carbonate ground. Luckily, the upper paint layers of the landscape were very transparent in infrared, and, once the contrast and brightness of the IRR were adjusted, the underdrawing became more visible (fig. TR23.1).

The powdery appearance of the dark underdrawing suggests it was done with a dry drawing material containing carbon black, probably black chalk or charcoal. A strong horizontal line in the underdrawing marks the horizon on the right and continues through the house to the left side. Similar lines were found throughout the composition: in the house, in some of the figures, and in parts of the vegetation around the

house (fig. TR23.2). Areas of dark shadow in the IRR suggest the roof might have been higher and the house farther to the left side.

Paints range in color from translucent dark to opaque light. They are generally thinly applied with some slightly thicker application used for the architecture and tree leaves. The artist applied a thin blue color (containing mostly smalt and lead white) for the sky (fig. TR23.3), leaving reserves for the trees and house. Post laid in the foliage of the trees with translucent, dark brown paint that he subsequently built up with predominantly copper-based pigments. Although the trunks and tops of the central coconut trees had

Fig. TR23.3 Digital microphotograph (175x magnification) of the thin blue layer for the sky, which contains mainly small (blue particles) and lead white pigments

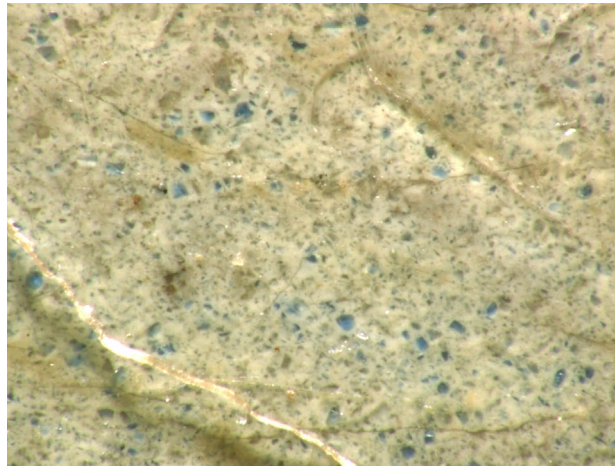


Fig. TR23.4 Detail of figures at lower right. The landscape colors and brushstrokes are obviously seen through the figure seated nearest the house.



reserves, the ends of the fronds were layered over the paint of the sky. Some of the edges of the architecture were also painted over already painted sky and landscape.

In the foreground, Post applied the light brown earth color, leaving reserves for the plants and the building. Paint for the bare earth contains iron-based pigments, carbon black, lead white, and calcium white. The green, grassy areas were painted in the reserves. Where the green abuts the bare earth there is a warm, translucent, honey-colored layer that may be discolored copper resinate. The staffage was painted over the landscape. The colors and texture of the plants and the earth show through the figure seated nearest the house (fig. TR23.4).

For the roof of the building, Post applied a layer of terracotta-colored paint that contains ochers and lead-white pigments. Light yellow and dark

gray paint delineate the tiles. The roof was painted over some foliage of the trees. The dark mauve paint of the signature was applied on the dry paint of the rock. The script is abraded but readable except for the last digit.

There is a fine craquelure throughout the paint layers. The surface of the painting has some general abrasion. Ultraviolet light shows a restrained amount of toning in the sky that is under the varnish, and it also reveals restorations along the horizontal crack at the top of the picture. In addition, there are some restorations in the large bush at the right side, and some of the figures have been lightly reinforced. The medium-thick varnish appears fairly old; grayed and yellowed, it fluoresces greenish-yellow in ultraviolet light.

Adam Pynacker
(Pijnacker)
(1620/22–1673)

View of a Harbor in Schiedam, ca. 1650
Oil on canvas, $21\frac{3}{4} \times 17\frac{7}{8}$ in.
(55.2 × 45.4 cm)

Gift of Mr. and Mrs. Edward William Carter
M.2009.106.11



Located just to the west of Rotterdam, where the River Schie meets the Nieuwe Maas, Schiedam was an important river port in the seventeenth century. It later gained fame as the center of gin production. In *View of a Harbor in Schiedam*, Adam Pynacker, a native of the city, represents the wooden drawbridge that crossed the Koorte Haven where it meets the larger Lange Haven.² Today, the bridge has been replaced, but the location remains recognizable when viewed from the Koorte Haven east toward the Lange Haven. In the background of the painting, a merchant ship, its sails drying in the sun, is docked along the Lange Haven.³ To the left of the bridge, a man reads from a sheet of paper to a small crowd of children and adults, perhaps announcing the contents of the ship or the news of the day. In the foreground a boatman leans over the mid-section of a rowboat beached in the shallows on the edge of the Koorte Haven and points in the opposite direction while addressing a man in regent's attire with a glove in his right hand. The gentleman stands at the bow of the large rowboat typical of those that were standard equipment carried by merchant vessels. The large kedge anchor and heavy rope in the stern would have been used to assist a ship to maneuver in the port.⁴

A sense of quiet tranquillity pervades the painting. Rendered with a limited palette of warm shades of brown and ocher and *contre-jour* light effects, the painting evokes the impression of morning, when the rising sun casts long shadows.⁵ The light silhouettes the figures in the crowd against the brightly lit ground, while picking out details of the boat and people in the foreground and casting the subtle reflection of the stern of the rowboat in the still water. The sparkling highlights of the broken branches in the immediate foreground anticipate the broken tree trunks that introduce many of Pynacker's mature paintings. See, for example, his *Boatmen Moored on the Shore of an Italian Lake*, about 1665 (Rijksmuseum, Amsterdam, inv. no. SK-A-321).

The parallel placement of the rowboat, bridge, and ship marks the recession into depth within the picture without any clear transition. Even the figures in the crowd who appear to stand close to each other are rendered in different scales, and the tiny figure of a man crossing the bridge is too large for the ship he is leaving but far too small for the crowd he is approaching. Several authors have noted that the unsettling jumps in scale and perspective within the painting are characteristic of Pynacker's early compositions and thus suggestive of a date about 1650 to 1653.⁶ His struggle with the general composition is evident in the

infrared image of the painting, which reveals that he had originally placed a larger boat in the foreground pointing toward the opening of the bridge (see Technical Report). After partially painting it, he removed the boat and repainted the foreground, introducing a smaller boat oriented perpendicular to the original vessel and added the figures.

View of a Harbor in Schiedam is the only painting of a Dutch scene and the only painting of an urban setting known by Pynacker, who is famed for his views of foreign ports and river scenes bathed in southern light with contrasts of dark shadows with sparkling highlights (fig. 24.1). The subject of transport and the *contre-jour* lighting effects, however, closely relate the view of Schiedam to the artist's other paintings, in which the influence of the Italianate painters, especially the works of Jan Both (see cat. no. 5), was significant. Pynacker's paintings of riverboats laden with cargo in the proximity of Italian architecture suggest that he was in Italy, possibly between 1646 and 1649. However, he could also easily have adopted the characteristic warm southern light and images of foreign ports from the numerous Italianate paintings and prints that were available in the Netherlands by the 1640s. His original conception of the boat in the Carter painting, for example, closely resembles Both's etching *Landscape with Bridge, the Ponte Molle* (Rijksmuseum, Amsterdam, on loan from the Rijksakademie van Beeldende Kunsten, inv. no. RP-P-H-H-1294).

View of a Harbor in Schiedam is one of the earliest of what became a separate genre of seventeenth-century Dutch painting, the cityscape. Originally limited primarily to prints, following the signing of the peace with Spain in 1648, the depiction of recognizable buildings and historic monuments, often in imaginary settings, became a popular subject for paintings. The collecting of cityscapes was undoubtedly often motivated by civic pride, but there also appears to have been a market for them among tourists visiting the city. Cosimo de' Medici, for example, purchased a painting of the much acclaimed newly erected Town Hall from Jan van der Heyden (1637–1712) during his visit to Amsterdam in 1668.⁷ The incidental view in Pynacker's painting, however, distinguishes it from typical views of cities and towns, which focus on real or imaginary landmarks. Topographically accurate views of minor locations within cities appear in prints, such as Reinier (Nooms) Zeeman's *Various Views of Amsterdam*, about 1650–51, but rarely in paintings. The composition and topographical accuracy of Pynacker's portrayal of the physical appearance and activity of the Schiedam port

recall Zeeman's 1641 engraving *De Eenhornsluis* (Rijksmuseum, Amsterdam, inv. no. RP-P-OB-12.998), which represents tall ships on the opposite side of a drawbridge.

While Pynacker's painting may reflect his pride in the Schiedam port, the prominence of the gentleman standing next to the bow of the boat suggests that the painting may celebrate the man rather than the city. Dressed as a contemporary regent with flowing dark hair, black breeches, and beaver hat, the gentleman stands in the sunlight against the backdrop of a building next to which a large ship laden with cargo lies in port. Unlike figures in Pynacker's other paintings, he is isolated and not directly involved in an activity other than responding to the boatman.

The juxtaposition of the figure of the regent and the ship and the building on the far side of the canal, where the Lange and Koorte Havens meet, may be significant. The view looking east along the Koorte Haven was probably made from the rear of the property owned by Pynacker's father, the second lot to the north on the Lange Haven.⁸ The gentleman, who is too young to be the artist's father (1579/82–1660), looks similar in appearance to Pynacker himself as he appears with long hair and a mustache in a portrait painted by his father-in-law, Wybrand de Geest (ca. 1592–1661), in 1660 (fig. 24.2).⁹ It is possible, therefore, that the figure could be the artist who, like his father, was also a wine merchant and shipowner.¹⁰

The similarity of the appearance of the gentleman to Pynacker may, however, be coincidental. The sign on the corner of the building represents a man in red trousers standing on the back of a whale, probably a reference to the story of Jonah and the whale and possibly to the whaling industry, in which many in the city were involved. No record of a business that can be associated with the sign has been identified, however. According to J. M. M. Jansen, archivist at the Gemeentearchief, Schiedam, the building on the southwest corner of the meeting of the canals was owned from 1638 to 1649 by Jan Willemsz. de Wijs, a member of the city council, alderman, and burgomaster.¹¹ In 1649 De Wijs sold the property to Vranck Hubrechtsz. van Dorp, a glazier (*glazenmaker*) who owned the property until 1655. In that year, the property was bought by another glazier, Jan Jansz. Braem.¹² Although there is no evidence other than the similarity of the name, the reference to Jonah could refer to the Schiedam bailiff Jonas Pietersz. Jonassen (1622–1667). Like Pynacker, and approximately the same age, Jonassen was a landscape painter who had traveled to Italy, possibly with Pynacker. In 1650, when the Carter painting was probably painted, Jonassen would have been approximately twenty-eight to thirty years old, the apparent age of the man portrayed in the painting.¹³ Without documentation, however, the identity of the regent remains a mystery.



Fig. 24.1



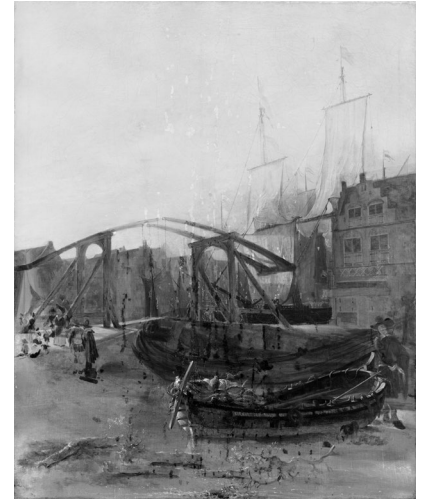
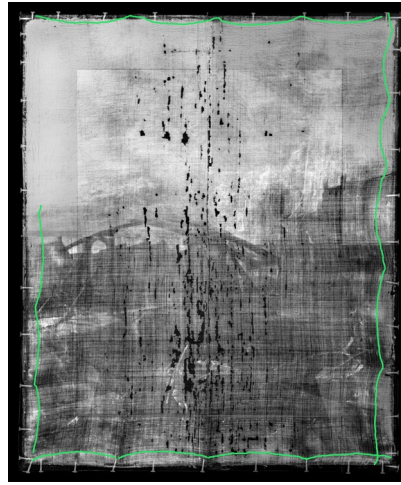
Fig. 24.2

Fig. 24.1 Adam Pynacker, *Schippers met hun boten aan de oever van een Italiaans meer* (Boatmen Moored on the Shore of an Italian Lake), 1650–70. Oil on canvas on panel, 38.4 x 33.7 in. (97.5 x 85.5 cm). Rijksmuseum, Amsterdam (inv. no. SK-A-321)

Fig. 24.2 Wybrand de Geest (ca. 1592–1661), *Portrait of Adam Pynacker*, 1660. Oil on panel, 28 1/4 x 22 1/8 in. (72 x 56.5 cm). Fries Museum, Leeuwarden, loan from the Ottema-Kingma Stichting (inv. no. S1957-665)

Fig. TR24.1 X-radiograph shows original canvas wrapping over stretcher, cussing, and the reserves for the buildings and the bridge. Vertical losses through the center, which appear dark in the X-radiograph, may have been caused by water dripping down the painting.

Fig. TR24.2 Infrared reflectogram



The medium-weight, plain-weave fabric is lined to coarser plain-weave fabric, probably with an aqueous adhesive; tape covers the edges. The X-radiograph shows some original canvas and the tacking margins, which are now tattered, wrapping over the stretcher. The X-radiograph reveals cussing along the perimeter (fig. TR24.1).

The canvas has a cream-colored, medium-thick ground that almost fills the canvas weave. The ground is visible on the right side of the picture where the sky and buildings meet. Infrared reflectography (IRR) revealed a considerable amount of underdrawing and a significant pentimento (fig. TR24.2). Most of the underdrawing was found in the bridge and consists of thin, straight lines done with a drafting tool, such as a straightedge. The even width and darkness of the lines suggest that the artist used a pen, pencil, or metalpoint.

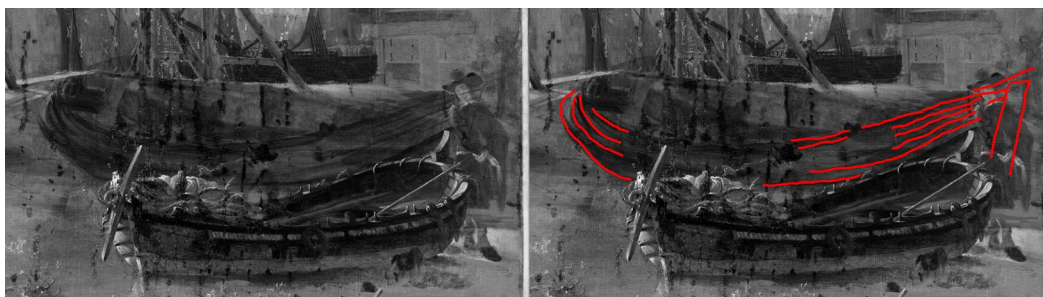
The underdrawn lines do not always coincide with the painted bridge. The ropes, for instance, were originally angled rather than vertical; the middle diagonal beam was positioned farther to the right; some of the horizontal beams were also in different positions; and both of the upright supports seem to have been underdrawn farther to the left. Similar fine, sharp lines were also found in some of the figures on the left side of the painting by the bridge.

The most significant discovery revealed in IRR was the pentimento of a large boat with its bow set at what are now the abutments of the bridge. This boat appears to have been both underdrawn with fine lines (similar to the bridge) and then loosely developed a little further with a brush and a medium containing carbon black (fig. TR24.3). Pynacker covered up this earlier boat by painting the two men and the smaller rowboat on top of it. Dark shapes in the center of the original boat may be cargo or perhaps even figures.

IRR also revealed some adjustments to the top of the building on the right, which initially had a higher roofline, as well as adjustments to the rooflines of the buildings on the opposite side of the canal, in the left center of the painting. The shape of the hat of the man to the right was also changed; the hat was originally more rounded.

Paints range from opaque, light colors to thin, translucent darks. Pynacker applied medium-thick light blue paint on the ground for the sky, leaving reserves for the buildings and the bridge. He painted the dark blue paint of the clouds into the still-wet light blue layer. The blue pigment in these paints is smalt. Over the blue layer, the artist applied warm colors to produce the glow in the sky.

Fig. TR24.3 Pentimento of the large boat in IRR indicated with red lines



Most of the cityscape was painted directly on the ground. The buildings were laid in with thin gray-blue paint, and the sails in front of the buildings were laid in on the ground with a thin red paint abutting the gray-blue layer of the buildings. The gray-blue layer was worked up with a reddish color and the sails with local color. The red layer beneath the sails transmits through the thin local color on top of it. The small yellow sail on the left edge of the painting was, however, directly worked up on the ground. In the right part of the painting, flags, sails, and rigging were painted over the light blue of the sky. The artist adjusted the sky over the buildings and the buildings over the sky, and the foreground landscape was laid in with a warmish red color that was then built up to give form and details. The scene was largely completed before the artist painted the figures. His initials, *AP*, reportedly on the bridge abutment at center left, could not be found.

The painting reads well and is in rather good condition, even though there are a few condition issues. In the sky a medium crackle pattern with numerous curving and circular cracks has had a tendency to lift. In the middle, a vertical strip about one-third the width of the painting has numerous small vertical losses from flaking, perhaps induced by water dripping down the painting. There is some restoration in the flags, sails, and rigging and in the clouds. The thin glazes that give the sky a warm glow are somewhat abraded and have been compensated with toning. There appears to be a later warm tone or pigmented varnish layer over much of the sky, which collected in the cracks.

25

Provenance
Exhibitions
References

**Jacob Isaacksz.
van Ruisdael**

(1628/29–1682)

**Nicolaes Pietersz.
Berchem**

(1621/22–1683)

***The Great Oak*, 1652**

Oil on canvas, 33¼ × 41¼ in.

(84.5 × 104.8 cm)

Signed and dated lower right: *JVRuisdael 1652*

Gift of Mr. and Mrs. Edward William Carter in honor
of the museum's 25th anniversary
M.91.164.1



The appearance of *The Great Oak*, on an easel in the lower left of *Interior of a Picture Gallery Showing the Collection of Cardinal Silvio Valenti Gonzaga* (fig. 25.1), a monumental painting dated 1749 by the Italian artist Giovanni Paolo Panini (1691–1765), is the earliest record of a painting by Jacob van Ruisdael in an Italian collection.¹ Van Ruisdael's name was not, however, associated with the painting until the early nineteenth century. The posthumous inventory of the cardinal's collection compiled in 1756–63, as well as the subsequent sale of the collection in Amsterdam in May 1763, records the Carter painting as a work by Nicolaes Berchem, who was better known and appreciated than Van Ruisdael during the eighteenth century.² The sale catalogues in 1809 and 1834 were the first to identify Van Ruisdael as the painter of the landscape with figures by Berchem. In 1835 John Smith, followed by Cornelis Hofstede de Groot and Jacob Rosenberg, noted that the painting is signed by both artists. Although today only Van Ruisdael's signature is visible, *The Great Oak* is recognized as a collaborative work by Van Ruisdael and his friend and traveling companion Berchem, painted in 1652, shortly after they returned from travels together near the Dutch-German border.³

Van Ruisdael's depiction of two roads emerging from the forest and meeting in the foreground recalls the dense forest landscapes of Gillis van Coninxloo (1544–1607) and David Vinckboons (1576–ca. 1629), Flemish refugees who settled in Amsterdam in the 1590s. In Van Ruisdael's hands, however, the forest breaks open and secondary trees are reduced in stature, highlighting the massive oak tree. Its upper branches blasted by the weather, the tree tenaciously clings by its roots to the sand, which appears like a scar in the scrub-covered dune. Strong light accentuates the wedge-shaped area of sand at the base of the tree and draws attention to the foreground, where the two roads converge. Patches of light animate the landscape, illuminating important details and leading the eye through the trees into the distance, where, on the left, the flat landscape stretches across open meadows.

Infrared reflectography suggests that Van Ruisdael originally planned to animate the landscape with his own figures: a man wearing a broad-brimmed hat and carrying a walking stick over his left shoulder lies beneath the figure of the rider (see Technical Report). His posture and open stride show that he is walking on the road toward the distance, where a smaller figure is still visible in the final painting. Similar to the staffage painted by Van Ruisdael in *View of Grainfields with a Distant Town* (see cat. no. 26), here his original figures are absorbed by the landscape, whereas those painted by Berchem play a prominent role both compositionally and thematically. The way in which Berchem's figures are strategically placed to indicate movement through the landscape points to the influence of Jan Both

(see cat. no. 5), whose landscapes had a major impact on Dutch artists after he returned from Italy in 1642. Cast in strong light and defined with quick brushstrokes that capture the effect of shifting light and movement, Berchem's figures appear to move forward to the point where, literally, their paths will cross. The shadows cast by the figures are inconsistent with those of the trees, indicating that Berchem added the figures after Van Ruisdael had completed his work.

The Great Oak is one of Van Ruisdael's most successful treatment of compositions in which he exalts and monumentalizes trees. He first experimented with the basic format in the 1640s. The Carter painting is in many ways anticipated by his etching *The Three Oaks*, dated 1649 (Rijksmuseum, Amsterdam, inv. no. RP-P-OB-4866), in which three trees stand together on a dune silhouetted against the sky, dwarfing the wooded area in the left distance. Van Ruisdael's fascination with the picturesque qualities of twisted and gnarled trees, such as his closely related etching *The Great Beech* (Rijksmuseum, Amsterdam, inv. no. RP-P-OB-4861), was probably inspired by Van Coninxloo and especially Roelandt Savery (1576–1639), but his individualized definition of specific specimens—the rich varied coloring and layering of the foliage—and their monumentality set him apart.⁴

Scholars have generally related Van Ruisdael's fascination with the heroic, and especially the blasted tree, to the mutability of nature and its association with the transience of human life.⁵ In discussing *The Great Oak*, previous authors have posited, furthermore, that the prominent position of bones at the intersection of the two roads is a reminder of the transience of earthly life and “a reference to the destination to which all roads ultimately lead, death.”⁶ Van Ruisdael and Berchem, they suggest, may have been alluding to the two different paths of life, rural and urban, peasant and gentry, and intended the travelers to be understood in terms of the medieval concept of the pilgrimage of life.⁷

Rather than an allegorical reference to transience and *vanitas*, however, Van Ruisdael's depiction of the weathered oak clinging to the earth may have been inspired by a more positive, and personal, reference. Raised in Haarlem, he would have been keenly aware of the civic remembrance of the destruction of the beloved Haarlem Woods during the siege by Spanish troops in 1572–73, which prompted the redesign of the city's coat of arms. Following the siege, the city replaced the flourishing oak tree at the center of its crest with a bare tree and added the motto “*Vicit vim virtus*”—Virtue conquers power—a reference to the virtue, diligence, and industry that allowed Haarlem to survive the disasters of war and eventually to prosper. The introductory poem to *Harlemias*, the history of the city of Haarlem published in 1647–48 at the end of the Eighty Years' War by Theodor Schrevelius (1572–1649), the rector of the local

Latin School, testifies to the lingering association. Schrevelius compares the strength of the citizens of Haarlem, who had grown steadfast through suffering, to the bare tree, which, through resisting the storms in the open field, had developed a stronger root system so as to be more firmly established in the earth.⁸ Thus, without being read as an allegory, the heroic tree, like the ruins of Bredero and Kleef, may have alluded to the history not only of Haarlem but also of the Netherlands, which triumphed over the Spanish through virtue and tenacity.

In the context of the historical significance of the heroic oak, the activity and identity of the different figures portrayed by Berchem, undoubtedly in discussion with Van Ruisdael, should be reconsidered. The elegant rider, a rifle and pistol strapped to his saddle, his dog on the road ahead of him, is a hunter who has encountered the travelers along the road. Hunting was considered a peacetime activity that prepared men for war. The man to whom the hunter speaks is a ragtag soldier, one of the many mercenaries who were left far from home after the end of the war in 1648. Carrying his bedroll under his arm, he has a sword and helmet that suggest he may have been an officer, or, perhaps more likely, he acquired the items as souvenirs. The second man walking through the water wears a floppy hat and carries a pack, as does the man with the bright red jacket resting in the foreground, indicating that they, too, are traveling. The dress and bare feet of the shepherds who suddenly encounter the travelers show them not to be Dutch. Rather, they resemble the peasants that Berchem typically portrayed in his Italianate landscapes. The position

of the sheep and the shepherdess's pointing gesture indicate their intention to make a turn around the tree and follow the road from which the travelers have just come. The startled gesture of the shepherd, who grabs his pole, reveals that they fear the travelers, who could be, as they often were, dangerous highwaymen, displaced people and robbers who wandered the countryside following the cessation of the Eighty Years' War in 1648. The meeting of the idyllic world of the arcadian shepherds and that of the former soldiers released from duty beneath the blasted oak tree could thus be considered a statement of resilience and survival, the end of war, and the arrival, or hope, of peace. Peace, however, was to be elusive. The date of the painting, 1652, marked the start of the First Anglo-Dutch War, a war fought by sea.

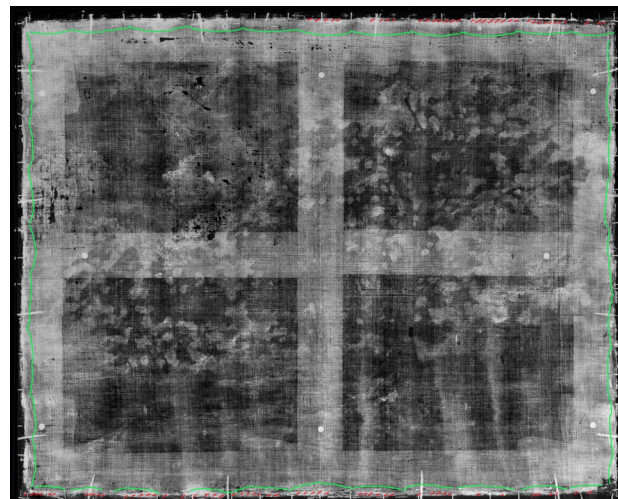
Compositionally, *The Great Oak* anticipates the loose, decorative paintings from the early 1660s of Van Ruisdael and his follower Meindert Hobbema (see cat. nos. 15, 16). Van Ruisdael's *Wooded Landscape with a Pool* from the mid-1650s (Norton Simon Museum, Pasadena, inv. no. M.1969.33.P) already shows the direction in which he was moving: viewed from a greater distance, the major tree group is diminished in scale, and the secondary group of trees pushed into the left distance provides a broader opening through which a flock of sheep passes along a deeply rutted road toward the foreground. Typical of his later paintings, and those by Hobbema, the light in the Pasadena painting breaks through the open, feathery foliage of the trees to produce a more decorative effect than in *The Great Oak*, which triumphs because of its strong compositional structure and dramatic lighting.



Fig. 25.1

Fig. 25.1 Giovanni Paolo Panini (Italy, 1691–1765), *Interior of a Picture Gallery Showing the Collection of Cardinal Silvio Valenti Gonzaga, 1749*. Oil on canvas, 78 × 105½ in. (198.2 × 268 cm). Wadsworth Atheneum Museum of Art, Hartford, The Ella Gallup Sumner and Mary Catlin Sumner Collection Fund (inv. no. 1948.478)

Fig. TR25.1 X-radiograph showing the original dimensions and stitching, both marked, and scallops



The support is a plain-weave, medium-weight fabric lined with an aqueous adhesive to a similar type fabric. Original tacking margins no longer exist. Along the perimeter of the painting there are a number of minor losses of fabric and paint, and about ½ inch of each of the lower corners is missing.

The X-radiograph provided some useful information about the supports (fig. TR25.1). First, the current stretcher is about ¼ inch larger than the painting on each side. Some of the lining canvas that extends along the perimeter of the painting is filled and painted. Second, there are scallops on the sides of the original support. Finally, slanted stitching runs along the top and bottom edges of the original support, which was perhaps intended to mend weakened margins.

The canvas has a light pink ground. Infrared reflectography (IRR) revealed no underdrawing; however, a pentimento of a male figure under the central horseman was found (fig. TR25.2). The figure appears to be both underdrawn and painted. The figure is stylistically

similar to a man with a staff that Van Ruisdael painted in *View of Grainfields with a Distant Town* (cat. no. 26), only here the figure is reversed. The more articulated figures of the shepherds on the right by Nicolaes Berchem were painted directly over the completed landscape. The IRR shows a curving trail of bushes that were already in place before Berchem painted the shepherds on top.

Paints range from the thick and pasty light colors of the clouds to thin, transparent greens and browns in the landscape. Van Ruisdael apparently indicated the landscape with thin dark paint and then painted the sky around it. The paint for the distant hills on the left contains azurite, among other pigments, and it was applied with horizontal brushstrokes. The pond was laid in with a light cool gray that was glazed with various colors. He laid in the trunks and limbs of many of the trees with dark brown paint and then painted the bark with light gray and brown tones. In IRR, the light gray highlights of the trees appear very black, indicating the presence of carbon black. The trunk of the great oak was laid in with a thin gray layer directly on the

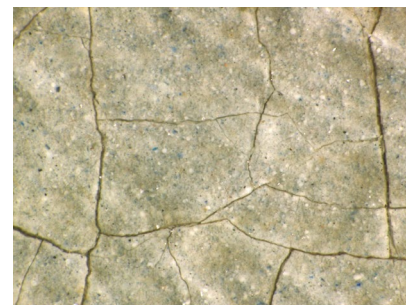
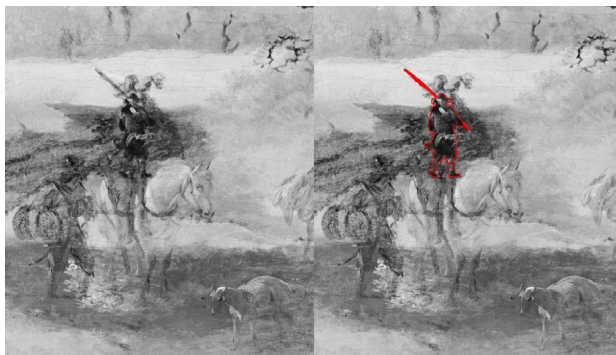
pink ground. Some greenery, for example the grass on the hill behind the two figures on the right, appears very dark in IRR—again because of the presence of carbon-black pigment.

The paint of the foliage contains the pigments azurite, earth colors, and possibly some lead-tin yellow and copper resinate. The surface layers of the tree foliage are composed of individual strokes and dabs of thick paint. The X-radiograph reveals large daubs of dense paint applied within the trees to represent the bright sky showing through the foliage, which partially covers these marks. The bright green foliage of the trees in the background above the pond and in the middle ground on the right side contains lead-tin yellow pigment, which was also used in the bundled grain at the right.¹

The clouds and the blue sky were painted next to each other over the pink ground. The opaque light blue paint of the sky is a single layer with open brushwork; a stiff brush left grooves in the paint. The clouds were energetically painted with

Fig. TR25.2 Detail of pentimento under horseman: a man carrying a staff walks away from the viewer. The figure is similar to that in *View of Grainfields with a Distant Town* (cat. no. 26), only reversed.

Fig. TR25.3 Digital micrograph (100x magnification) of the sky seen through the trees above the horizon, just left of center, showing the first layer of sky containing blue and white particles. A very thin, translucent layer of gray containing black and white particles is on top.



large brushes. Some of the darker paints have texture from being built up with small brushes.

The artist developed the clouds with white- to gray-colored paints. Glazes and scumbles, containing the pigments smalt (gray and bright blue in color), carbon black, and ocher create the optical grays that subtly add form. The gray cloud at the upper left was laid in with a gray layer containing gray smalt mixed with white and other pigments. The gray layer was then glazed and scumbled. The light gray sky seen through the trees beyond the road was similarly laid in with a layer of paint containing smalt and white pigments, then scumbled with gray paint, containing a mixture of mainly black and white pigments (fig. TR25.3).

Berchem painted the figures on top of the painted landscape by first defining them with fine outlines in dark paint that show in IRR.

The painting has a visible crackle pattern. On the left side above the center, several large arcs and circular cracks

may have been caused by a blow to this area, which also has numerous small losses of paint. Along the perimeter of the painting there are faint stretcher marks about 1½ to 2 inches from the edges caused by a previous stretcher.

The picture reads well, retains some surface texture, and preserves the rich, dark colors of the foliage. There is general abrasion to the surface, especially affecting the thinner glazes or scumbles in the sky and the medium-rich colors of the foliage. The painted surface has some weave interference probably from the lining.

The signature and date, painted with a very dark paint over the dried paint of the road, are in a good state with no reinforcement. However, there is some superficial abrasion, and the third digit of the date is difficult to read.

Ultraviolet light showed an early varnish, which fluoresces greenish-yellow (probably a natural resin), that was thinned in various areas of the landscape and sky. Toning hides abrasions in the sky but also covers some original paint. Ultraviolet light showed some

strengthening of the figures and sheep but little restoration in the trees and landscape.

Robert Shepherd cleaned the painting in 1984. His report states that the painting had been recently lined and cleaned by someone who removed a great deal of overpaint from the sky, which, judging from earlier photographs, had been done in the late eighteenth or early nineteenth century to give the picture a “brooding, romantic mood.”² Shepherd removed more of the old overpaint and all recent retouching. He varnished the painting with ketone resin to which he added microcrystalline wax. He found the sky “reasonably intact with some very early varnish.” In 2000 the varnish was thinned at LACMA to reduce discoloration and correct some discolored retouching. The painting was varnished with a natural resin varnish.

NOTES

- 1 DeCristofaro et al. 1982.
- 2 Van Ruisdael object file, Department of Paintings Conservation, LACMA.

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**Jacob Isaacksz.
van Ruisdael**

(1628/29–1682)

***View of Grainfields
with a Distant Town***,¹ ca. 1670
Oil on canvas, 20¼ × 25½ in.
(51.4 × 64.8 cm)
Signed lower left: JVRuisdael

Gift of Mr. and Mrs. Edward William Carter
M. 2009.106.12



A lone man with a pole over his shoulder walks in the shadows along the edge of a newly harvested field of grain as two dogs frolic nearby. In the distance a man stacks hay. The figures, which are absorbed by the landscape, are typical of those painted by Jacob van Ruisdael himself, in contrast to those by Nicolaes Berchem in *The Great Oak* (cat. no. 25). Here the major protagonist of the composition is not humanity but the sky, which occupies more than half of the canvas. The seemingly arbitrary distribution of light across the landscape suggests the movement of the large clouds rushing over the land. As in his contemporary views of the bleaching fields of Haarlem, however, Van Ruisdael uses light to select significant details, emphasizing the diagonal line of the simple wood footbridge in the foreground, the large yellow trapezoid of the unharvested field, and the stacked sheaves of grain. A softer light draws attention to the distant hill beyond the dark band of trees that cuts through the painting horizontally, diminishing on the far right, where the church tower of a distant town and adjacent meadows glow in the sunlight.

View of Grainfields with a Distant Town is one of Van Ruisdael's most successful depictions of grainfields, a subject he painted at least twenty-five times during his career.² Only three early grainfields from the late 1640s are dated.³ The Carter picture probably dates about 1670, at the end of a group of paintings that Seymour Slive places in the 1660s.⁴ In common with the Carter painting, these depictions of grainfields contrast the rough terrain of the foreground with sunlit fields of cultivated grain in the distance.⁵ In the much larger *Wheat Fields*, also from about 1670 (*The Metropolitan Museum of Art, New York, inv. no. 14.40.623*),⁶ the viewer is drawn into the landscape by a rutted road that stretches across the rugged foreground and leads back to the country house hidden in a grove of trees. Rolling fields of yellow grain flank the road. As in the Carter painting, billowing clouds echo the landscape, casting shadows across the land.

The Carter painting, however, is more subtle and yet more clearly structured and unified than the Metropolitan's composition. Dramatic contrasts of light and shadow, solids and voids, near and far suggest both space and depth. Van Ruisdael juxtaposes the geometric shape of the uncut golden grain glowing in the sunlight and the rows of bound sheaves that form a strong diagonal leading into the distance.⁷ Meanwhile, the man walking toward the left in the foreground creates a subtle counterbalance to the dominant diagonal and both anchors and expands the composition that seems to be just a slice of a limitless landscape.

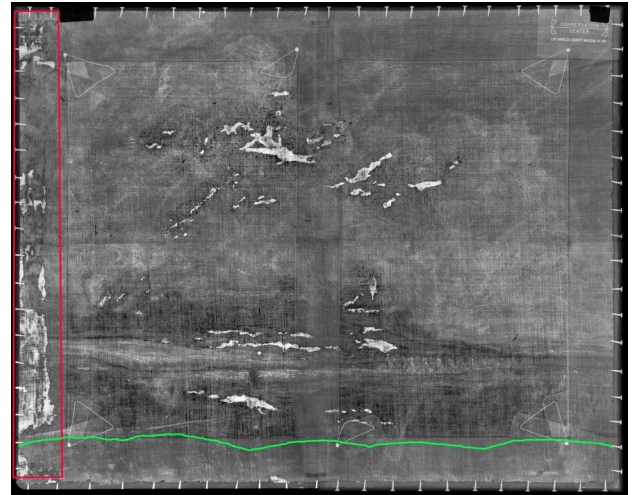
In *View of Grainfields with a Distant Town*, as in his other paintings of grainfields, Van Ruisdael emphasizes the contrast between cultivated fields and untamed nature by

employing different painting techniques: painterly brushstrokes (*schilderachtig*) for the rough brush in shadow in the foreground; and more refined brushwork for the distant, sunlit fields and the sky. In doing so, he seems to celebrate the widely admired ability of the Netherlands to transform barren land into productive fields by employing advanced garden and farming practices, including crop rotation, to improve the quality of the land. In 1645 Sir Richard Weston (1591–1651), an English canal builder and agriculturalist who had studied Flemish farming practices, wrote in the introduction to his book *Brabant-Husbandry*, “The whole Discourse shews you, how to improve barren and *healthy* land, and how to raise more than ordinary profit thereof. . . .”⁸

The ability to transform barren land into productive fields and gardens was also a popular theme in Dutch literature, not surprising for a country largely reclaimed from the sea. The establishment of peace with Spain had, moreover, meant that fields left fallow during the war were again productive. Poets praised the ability of agriculture to tame nature and transform wilderness into fertile land. In his garden poem on the country estate of Duinrel near The Hague, Coenraad Droste (1642–1734) wrote, “Nature can be given a different essence / If one is trained in the application of agriculture: / Wilderness can be turned into useful and fertile land.”⁹ By the late seventeenth century, Dutch gardeners actually incorporated rustic elements into their garden designs to emphasize the ability of the gardener to transform barren land. After purchasing Sorgvliet, the former country estate of Jacob Cats (1577–1660), who immortalized it in a poem, Hans Willem Bentinck (1649–1709), Earl of Portland and confidant of William III, transformed and expanded the estate's garden. He introduced formal French garden design but also incorporated the surrounding dense wilderness, including a brook.¹⁰ Johan Maurits van Nassau-Siegen (1604–1679), who wrote a list of suggestions regarding the extension, protection, and embellishment of the grounds of Sorgvliet in 1674, shared Bentinck's appreciation for rustic nature: “The most beautiful and rarest sight in Holland is to have a lively rivulet. One should let this run its own natural course . . . crooked as it may be, since straight lines are not always pleasant.”¹¹

Van Ruisdael's *View of Grainfields with a Distant Town*, in which the sun illuminates the golden meadows and sheaves of wheat while leaving untamed nature in the shadows, celebrates the transformation of the land into productive fields. Like the paintings of cattle grazing by Paulus Potter (1625–1654) and Aelbert Cuyp (1620–1691), it ultimately celebrates the Dutch agricultural industry.¹²

Fig. TR26.1 In the X-radiograph, the strip of original paint that had been previously folded over a stretcher is indicated in red. Cusping in the canvas is indicated in green. The white areas through the center of the painting are paint losses that have been filled and inpainted.



The support is a tightly woven, medium-weight canvas lined to a similar fabric with an aqueous adhesive. Tacking margins have been removed. The original canvas does not extend to the edges of the stretcher on the right and bottom, where it is about $\frac{1}{4}$ inch short of the stretcher edge. The space has been filled with a white material and painted to continue the design. Only the bottom and left side of the original canvas have noticeable scallops.

About 1 inch into the painting along the left edge there is a vertical line or crease (fig. TR26.1). The paint in this strip of original fabric is damaged and restored. There is paint loss in the lower 6 inches of the strip and several smaller losses

above it. The crease could have been created if the strip of painting had been turned over a smaller stretcher at one time but then in a later restoration folded out and restored.

The canvas has a thin reddish ground with a gray (or possibly white) ground of medium thickness on top. No underdrawing was found with infrared reflectography (IRR). Paints range from thick, opaque light colors with evident brushstrokes and low impasto in the clouds to transparent dark colors in the foreground shadows. The sky has two layers of paint. A light blue paint, which contains mostly dark, cool blue smalt and lead-white pigments, was painted directly on the ground. Paint containing bright blue smalt mixed with white was applied on top, approximately around the forms of the clouds. Thin films of orange and pink paints

containing ochre pigments on the light blue paint layer create the gray gradations of the clouds. More white pigment was added for the lighter grays and cream colors. The X-radiograph shows energetic brushwork in the clouds that was accomplished with medium-size brushes, smaller than those Van Ruisdael used in *The Great Oak* (cat. no. 25).

As he did in *The Great Oak*, Van Ruisdael here rendered the landscape, especially the areas of shadow, with dark, translucent paint. Azurite pigments were employed throughout the landscape. Lead-tin yellow gives the wheat and the green hilltop intensity and brightness. The shadowed sides of the haystacks are basically the dark

Fig. TR26.2 Infrared reflectogram



underlayer. Figures and landscape details were painted over the painted landscape.

Van Ruisdael painted the trees directly with fluid paint and narrow brushes over the initial lay-in of the landscape and on top of the sky. As in *The Great Oak*, some of the tree trunks, limbs, and branches appear dark in IRR because of the concentration of carbon black in the gray paint used for these parts of the tree (fig. TR26.2).

The artist signed with a dark paint over the dry paint of the landscape.

A medium crackle pattern runs throughout the painting, and some stretcher marks are visible. The X-radiograph reveals a number of losses of paint and ground. The most significant losses have narrow, irregular, elongated shapes. These are located particularly in part of the sky and in the central landscape.

A horizontal loss in the billowing cloud measures about 3 inches long, and several other losses around it range from about $\frac{1}{2}$ to $1\frac{1}{2}$ inches long.

A narrow horizontal loss about 6 inches long runs along the upper part of the wheatfield. Some of the restoration of these losses covers original paint.

The surface of the painting has some abrasion. There is also some abrasion of the signature, but it has not been enhanced and is legible. The J in the first part of the monogram of the signature is very indistinct. The varnish appears fairly thick in ultraviolet light and fluoresces a milky green-blue, while restorations show up as soft peach in color.

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Salomon van Ruysdael
(1600/1603–1670)

***River Landscape with a Ferry*, 1650**
Oil on wood, 20½ × 32⅞ in.
(52.1 × 83.5 cm)
Signed and dated lower left, on ferry:
S·VRUYSDAEL·1650

Gift of Mr. and Mrs. Edward William Carter
M.2009.106.13



Salomon van Ruysdael's river landscapes are among his most beautiful and recognizable paintings. Dated 1650, *River Landscape with a Ferry* is a mature work and one of Van Ruysdael's most successful variants on the theme he introduced in the 1630s and perfected during the late 1640s and 1650s. Typical of his mature paintings, in the Carter painting a new stateliness combining major vertical elements and strong accents of color and light replaces the earlier emphasis on a diagonally receding shoreline and tonal palette of browns, ochers, greens, and soft blues thinly applied with additional glazes (Hamburger Kunsthalle, Hamburg, inv. no. 627). As in his earlier river landscapes, however, the foreground is occupied by a broad expanse of water cast in shadow. Silhouetted against the light-colored water in the middle distance, a ferryboat loaded with cattle and passengers glides across the smooth surface of the river parallel to the distant horizon. By remaining below the horizon line, the boat yields to the landscape. To the right an unidentified church is nestled behind a massive stand of trees that clings to the shore of the river. The tall, feathery trees arching over the water and reaching up to the sky form a strong vertical element that anchors the composition. A steep visual diagonal, extending from the top of the trees to a sailboat listing in the wind on the far left, connects the foreground to the distance.

By interrupting the continuous diagonal shoreline that is typical of his river landscapes from the 1630s, Van Ruysdael increases the impression of depth. Here the river winds back behind the trees, reappearing where the soft pastel colors and looser brushwork define detail and suggest the reflection of the setting sun. The boathouse elevated above the water on stilts, the man in the small rowboat, and the ferry form a subtle, but effective, transition between the light-filled distance and the darker foreground, where glazes mix with pigment to create the translucent effect of the river and suggest the reflections of the trees. Typical of his mature paintings, here Van Ruysdael firmly

draws thick, colorful paint across the sky, leaving visible brushstrokes that emphasize the horizon and contrast with the loose, spirited description of the shore and the soft billowing clouds that animate the thinly painted blue sky.

Van Ruysdael introduced the motif of a ferryboat loaded with cattle and passengers placed parallel to the picture plane as if crossing a river in 1631 (*The National Gallery, London, on loan from the Victoria and Albert Museum, inv. no. L1114*),¹ probably inspired by the 1622 painting *The Cattle Ferry* (Rijksmuseum, Amsterdam, inv. no. SK-A-1293) by Esaias van de Velde (see cat. no. 31). The ferryboat became a dominant theme and compositional device in Van Ruysdael's mature paintings after 1650. A common sight in the Netherlands during the seventeenth century, these flat-bottomed boats were used to transport people and animals, as well as coaches, across inland waterways. They were an important part of the elaborate transportation system that connected Dutch cities along the rivers, canals, and roads.² As demonstrated in this painting, ferries were propelled by a man who stood at the stern of the flat-bottomed boat and pushed into the shallow riverbed with a long pole. Another man would control the forward movement with a rope anchored to a tree on the opposite shore.

The ferry is a particularly effective compositional device in the Carter painting. In *River Landscape with Ferry Boat*, also from 1650 (*Harold Samuel Collection, Guildhall Art Gallery, City of London, inv. no. 3760*), a ferry appears against the wooded shore that extends almost three-quarters across the width of the panel. In the Carter painting, however, where the shore reaches only halfway across the panel, the ferry, silhouetted against the sunlit river, contributes to the classically balanced composition that evokes a feeling of quiet serenity, characteristic of the paintings collected by the Carters.

Fig. TR27.1 Reverse of the panel

Fig. TR27.2 Infrared reflectogram



The panel, approximately $\frac{1}{4}$ inch thick and beveled, is composed of two boards. The top board is $9\frac{3}{8}$ inches wide and the bottom, $11\frac{1}{8}$ inches wide. The join is now strengthened with a canvas strip adhered on the reverse (fig. TR27.1). Strips of wood approximately $\frac{1}{4}$ inch wide have been added to all four sides.

The infrared reflectogram (IRR) was clear and sharp with good contrast between the bright, IR-reflective ground and the dark, absorbing underdrawing (fig. TR27.2).¹ There is a surprising amount of underdrawing in this painting, found mainly in the figures on the ferry but also throughout the landscape. The IRR revealed lines that are all fairly fine and dark. The appearance of these lines is characteristic of a brush application: the lines have a uniformly solid density and waver slightly in width, with more pigmented medium at the beginning of the brushstroke.

At first it was thought that the underdrawing visible in IRR was the dark brown, brushed outlines of the figures visible in normal light. However,

when the IR reflectogram was superimposed with a high-resolution colored image of the painting, most of these brown outlines disappeared. Closer examination with the digital microscope revealed that the dark outlines found in the IRR corresponded instead with light gray, brushed outlines that are barely visible in the colored image and normal light. It is the carbon-black pigment in the light gray that makes the underdrawing dark and obvious in IRR. The X-radiograph showed many of these same brushed outlines to be bright white, indicating that the gray was a combination of carbon black, visible only in the IRR, and lead white, visible only in X-radiography (fig. TR27.3).

The dark brown and pale gray outlines are so close in position (the brown almost on top of the gray) that it is evident that Van Ruysdael closely followed the initial light gray underdrawing. It is often thought that later paintings by him do not contain any underdrawing, perhaps because the lines that show up in IRR are assumed to be the dark brown, brushed outlines that are clearly part of the upper paint

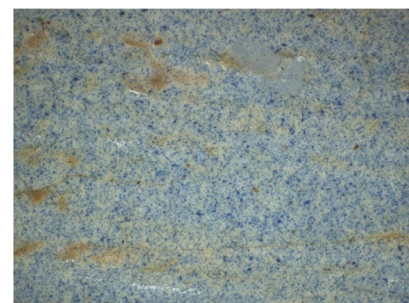
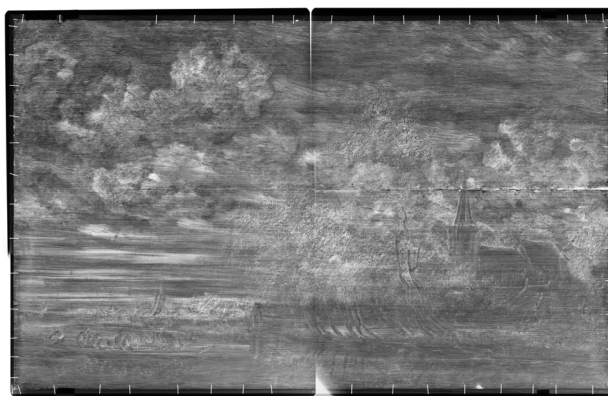
layers. Certainly the type of underdrawing in this painting contrasts with the energetic, loose underdrawing found in some of his earlier paintings; see LACMA's *Landscape with Deer Hunters* (inv. no. 52.24), which dates about 1630. The underdrawing in this earlier painting was determined to be graphite or metalpoint.

It should also be noted that while some of the gray underdrawing in the foreground of *River Landscape with a Ferry* is covered with colored paint layers, other brushed gray lines in the background landscape (similar in character to the lines identified as underdrawing in the foreground) have been left fully exposed as part of the final composition.

A thin light pinkish ground is discernible, but there may be an even thinner white ground directly on the panel. Paints range from thick, opaque light colors to thin, translucent warm ones. Painting fairly directly, Van Ruysdael laid out the landscape and sky, leaving

Fig. TR27.3 X-radiograph showing the dense lines that appear white along the ferry and its occupants and the tree trunks on the bank to the right that may be part of an underpainting. Also note the variety of brushwork.

Fig. TR27.4 Digital micrograph (50x magnification) of blue sky to show blue pigment



obvious brushwork and low impasto. For the blue sky he used paints containing shades of smalt applied with open, diagonal brushstrokes so that the warm color of the ground affects the color of the sky (fig. TR27.4). The varied cream, gray, and blue colors of the clouds were applied with an interesting array of brushwork that shows best in the X-radiograph. Long, horizontal strokes of thick paint lie above the horizon, noticeable grooves left by the bristles of the brush create fine shadows, and the contrast of pink and blue colors produces a vibrant depth. In contrast to the regular, horizontal strokes of the sky and the broad handling in the clouds, Van Ruysdael painted the sky around the trees and buildings with smaller brushstrokes that move in numerous directions.

The dark areas of the landscape were laid in with thin, warm, translucent paint. Richer, thicker translucent brown paint makes up the deep shadows, such as those along the bank of the river on the right side of the painting. Reflections

of trees and of the loaded ferry were painted with the dark paint and thin, muted, local color.

The ferry and its passengers were painted over the paint of the river. The forms were then worked up with local color and outlined with a thin line of dark paint. With high magnification, light gray paint can be seen peeking out along the edges of the figures and cattle; these exposed edges show as white in the X-radiograph, because the paint contains a dense pigment such as lead white, but in IRR the paint appears dark due to a carbon-black pigment.

The buildings were planned and painted directly on the warm ground, but trees in front of the architecture were painted over the already set paint of the buildings and landscape.

The tree foliage is composed of dabs and short strokes of paint applied with small brushes into the soft-to-firm

paint of the sky. The paint of the foliage contains copper- and iron-based pigments and was worked wet-into-wet. It is glazed at least in part with copper resinate that is now discolored.

The painting is in very good condition, with only light abrasion. There is a fine crackle pattern that is not obvious. Lead soaps developed in some of the dark paints as they aged. The X-radiograph shows minor paint loss along the join. Ultraviolet light showed limited restoration along the cracks, especially in the right half of the picture. Otherwise, there are only some scattered restorations. The varnish is even, semi-matte, and no longer very saturating. It has an even fluorescence.

NOTE

- 1 A bandpass filter of 1400nm was found to give the sharpest image with good contrast between the bright white, IR-reflective calcium-carbonate ground and the IR-absorbing carbon-black underdrawing.

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Salomon van Ruysdael
(1600/1603–1670)

View of the River Lek and Vianen, 1668

Oil on canvas, 22 ½ × 35 ⅞ in.

(57.2 × 91.1 cm)

Signed and dated lower right: *SVRuysdael 1668*

Gift of Mr. and Mrs. Edward William Carter
M.2009.106.21



View of the River Lek and Vianen, dated 1668, is one of the last of the long series of broad views of rivers, estuaries, and inland seas that Salomon van Ruysdael and Jan van Goyen (see cat. nos. 11, 12) introduced in the 1640s. Because the horizon line lies so low, at less than one-quarter the height of the panel, the layers of shifting clouds that cast shadows across the landscape are the major protagonists. The diagonal wedge that formed the dominant structure of Van Ruysdael's earlier landscapes, including *Landscape with Deer Hunters*, about 1631 (fig. 28.1), and *River Landscape with a Ferry* (cat. no. 27), is only minimally present here. What is retained, however, is the dark shadow across the foreground, beyond which the light draws the eye to the distant horizon, directed by the boats and marked by the projections of shadow, land, and figures.

The composition of *View of the River Lek and Vianen* is similar to that of Van Ruysdael's *Rhine River View near Rhenen* (fig. 28.2), which is undated but must have been executed close in date to the Carter painting. In both works the same sailboat appears on the left, and cattle silhouetted against the sunlit river stand in the shallow water in the middle distance. The Carter painting is, however, more subtle than the Barnes landscape: rather than align the boats sailing into the distance to indicate space, here Van Ruysdael placed small boats on the horizon to which a bright patch of water draws the viewer's attention.

The towers of the city of Vianen rise above the trees in the right distance: the city's large Gothic church, one of several clustered in the center of the town, appears on the left. On the right, to the west, is Sint-Pol's Tower next to Batestein Castle, the seat of the lords of Brederode, one of the largest landowning and most powerful families in

Holland.¹ Located on the south bank of the River Lek, known for its abundance of salmon, Vianen was a popular excursion for tourists as well as for residents of Utrecht, to which it was connected by a canal. Writing in his journal in the summer of 1699, an anonymous English student at the University of Utrecht, traveling with his brother and probably a tutor, described his visit to Vianen:

About two hours or six miles [south] from Utrecht lies Vianen, a little sovereignty by itself. There is a little town, walled round, and the remains of an old castle and a dwelling house. There is a fine wood; they have good fish out of the Lek or Rhine, which is hard by. It is very pleasant coming from Utrecht hither by water in the summertime. And there is a public house in the wood where one may have good pike or carp at any time, they keeping them always ready in a pond, so that one may always depend on a pretty dish of fish.²

Van Ruysdael's representation of recognizable landmarks reflects the contemporary interest in travel and tourism. Profiles of cities and towns (often taken from rivers) had been popular in prints since the late sixteenth century, but the depiction of specific places and monuments became the primary subjects of paintings only during the second quarter of the seventeenth century, especially after the end of the Eighty Years' War in 1648. The introduction of these subjects also coincided with the expansion of a network of canals and rivers that facilitated travel and tourism throughout the country. Typically, as here, the paintings portray the city and its major monuments accurately, but the landscape setting is usually a fantasy.³ The angle

from which Vianen is represented emphasizes the distinctive square tower of Sint-Pol. The view, which is very close to that published by Abraham Rademaker in 1725 based on a drawing of 1630, is from the perspective of the canal coming from Utrecht, which Rademaker noted offered particularly nice views of the town of Vianen.⁴ It is possible to imagine the boat on the left entering the river from the canal. However, the landscape, while suggestive of Vianen's setting, cannot be reconciled with the actual river that curves around the town, flowing north and then south as it continues west. The prevailing winds and setting sun, which should come from the west, furthermore, are represented here as coming from the left, the east.

Van Ruysdael animated the composition with staffage that not only complements the major lines of the landscape but also suggests the activity on the river and the foundations of the Dutch economy: fishing, transport, and cattle. In the shallows of the middle distance, three men strain to haul in a seine net, which was hung vertically and drawn through the water from the riverbank to capture fish.

Nearby, cattle have wandered down from the polders for a drink in the shallows of the river. The Lek is a continuation of the Nederrijn (Lower Rhine) and thus was part of a major transport route from the Rhine to Rotterdam, where it becomes the Nieuwe Maas River and ultimately flows to the sea. The broad hull of the sailboat indicates that it was used on inland rivers, probably part of the elaborate *beurtveer* network used to transport passengers and cargo between cities.⁵ The tent fixed to one of the two boats beached in the center right suggests that it may have been used to transport passengers locally.⁶

Van Ruysdael portrayed several towns along the River Lek, including Rhenen, the official residence of Frederick V (1596–1632), elector Palatine, and Elizabeth Stuart (1596–1662), the so-called Winter King and Queen, suggesting that he, like Van Goyen, traveled along the river recording his impressions firsthand. Unlike Van Goyen, who was a prolific draftsman, however, Van Ruysdael left no drawings that can be securely attributed to him, indicating that he may have relied on topographical drawings or prints by other artists.



Fig. 28.1



Fig. 28.2

Fig. 28.1 Salomon van Ruysdael, *Landscape with Deer Hunters*, ca. 1631. Oil on wood, 29 × 43.5 in. (73.7 × 110.5 cm). Los Angeles County Museum of Art, Adele S. Browning Memorial Collection, donated by Mildred Browning Green and Judge Lucius Peyton Green (inv. no. 52.24)

Fig. 28.2 Salomon van Ruysdael, *Rhine River View near Rhenen*, ca. 1660–65. Oil on wood panel, 14.8 × 24.4 in. (37.5 × 62 cm). The Barnes Foundation, Philadelphia, Pennsylvania (inv. no. BF808)

Fig. TR28.1 Digital micrograph (25x magnification) of the sky showing the pink color of the ground through the blue paint layer

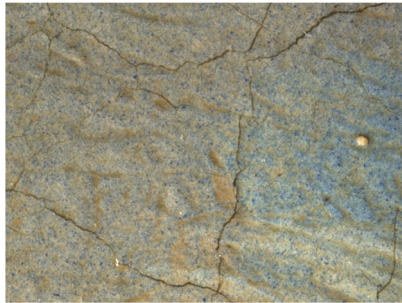


Fig. TR28.2 Infrared reflectogram



The plain-weave, medium-weight canvas support is lined to a similar fabric with an aqueous adhesive. Tacking margins have been removed. Cusping can be seen on the left and right sides of the original support. The stretcher is a little larger than the painting.

The canvas has a light pinkish ground (fig. TR28.1). Infrared reflectography (IRR) showed many dark lines throughout the composition (fig. TR28.2). However, it is difficult to say with certainty that these are actually underdrawn, as many of the lines are also visible in normal light. Van Ruysdael may have been incorporating cursory underdrawn lines into his painting, allowing them to be visible as part of the composition.

Paints range from light opaque and pasty to thinner, medium-rich darks. Comparatively loose brushwork is visible in the sky. In the X-radiograph long, horizontal brushstrokes are visible at the horizon.

The blue paint of the sky, a mixture including smalt with lead white, was applied over the ground. For the gray clouds, the artist glazed reddish to orange colors (ocher pigments) on the blue paint of the sky, and for the lightest clouds, he used mixtures containing large portions of lead white. The water was treated in much the same way.

The foreground landscape was laid in with a tan-colored layer of paint, over which the darks were applied rather thickly in some instances. The sandbar is a mixture of white, blue (smalt), yellow, and red pigments; copper- and iron-based pigments were used for the green colors in the landscape.

The ships, figures, and cows were painted after the landscape was well under way, but some forms were painted into the sky paint while it was barely set, for example the flag of the sailboat in the foreground. Red lake mixed with azurite pigments was used for the paint of the flag. The figures are composed of a few well-placed strokes of paint of various colors over the landscape paint (fig. TR28.3).

The painting is in good condition. The lining flattened the paint to some degree. There is a mechanical crackle pattern of medium size; it is somewhat noticeable because the edges of the cracks are lifted and old varnish in the crevices appears dark. There are two diagonal cracks at the lower right. Stretcher-bar marks are faint but visible

Fig. TR28.3 Detail of head of man pulling net in the central mid-ground showing the strokes of paint in the man's face



on the top and on the right side (about 1 inch into the picture) as well as at the center, where the bars crossed. The upper right corner has restoration smeared over the surface, perhaps to hide cracks and abrasion. Ultraviolet light reveals restoration of many cracks, including some along the edges.

The signature, which lies below a fluorescing varnish, appears to be done with a dark green-brown paint. It is abraded and toned but partly readable. The painting was saturated with a natural resin varnish, and old restorations were corrected at LACMA in 1988.

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Pieter Jansz. Saenredam
(1597–1665)

***Interior of the Sint-Mariakerk,
Utrecht, 1651***

Oil on wood, 19 1/8 × 14 1/8 in.

(48.6 × 35.9 cm)

Signed and dated lower right, on the plinth:

P. Saenredam fecit AN 1651

Gift of Mr. and Mrs. Edward W. Carter
M.2003.108.2



Interior of the *Sint-Mariakerk*, Utrecht is a masterpiece of understatement. Focusing on one of the massive piers, Pieter Jansz. Saenredam chose an oblique view of the east end of the north aisle. Crisp lines and deftly applied paint restricted to a narrow range of beige and gray suggest the flow of light and shadow that sculpt the interior of the church, celebrating the pure forms of its architecture, while creating an impression of tangible space.

Saenredam's presence in Utrecht is documented by the numerous drawings he made of churches in the city during the summer and early autumn of 1636. In June 1636 he left his native Haarlem and traveled to Utrecht.¹ For the next five months he sketched the city's churches, returning to Haarlem by early November. His reason for visiting Utrecht has been attributed to his interest in the antiquity and beauty of the city's churches. In their monograph on the artist, however, Gary Schwartz and Marten Jan Bok note Saenredam's connections to the chapters of the Utrecht collegiate churches and to Constantijn Huygens (1596–1687), the Dutch statesman, poet, composer, and secretary to the prince of Orange who had multiple ties to Utrecht and to the *Sint-Mariakerk* (Saint Mary's Church), the subject of the Carter painting. They also note circumstantial evidence that Huygens probably owned three paintings by Saenredam.²

Saenredam's activities in Utrecht can be traced by the dates he inscribed on his drawings. For five weeks between 18 June and 25 July, he worked in the *Sint-Mariakerk*. Founded by Bishop Koenraad (d. 1099) at the instigation of Holy Roman Emperor Henry IV and built between 1085 and 1150,³ the *Sint-Mariakerk* was severely damaged at the end of 1576, when artillery demolished the northwest tower during the siege by the Spanish of nearby Vredenburg Castle. It sustained further damage during the Eighty Years' War with Spain (1568–1648), when it was used to billet troops. In the seventeenth century the *Sint-Mariakerk* was a collegiate church owned by the city of Utrecht and run by

the canons of the chapter of Sint Maria, an ecclesiastical body that had survived the Reformation.⁴ By 1636, when Saenredam made his systematic study of it, the church was in poor repair and had been stripped of its altarpieces, sculptures, and stained glass. The church was ultimately destroyed in the nineteenth century.

Saenredam produced at least eleven drawings of the interior and three of the exterior of the *Mariakerk*. It was only after his return to Haarlem, however, that he executed paintings based on the drawings. Those of the *Mariakerk* were the first he painted, suggesting that that church was his primary interest. Dated 1651, the Carter painting was not, however, executed until fifteen years after the now-lost drawing he made on location.

The Carter panel represents the north aisle of the *Sint-Mariakerk* viewed from the west looking toward the east end of the church. Through the arches on the right can be seen the famous choir screen built in 1543–44 after a design by Jan van Scorel (1495–1562), a canon of the church and a painter whom Karel van Mander (1548–1606) credited with the introduction of Italian art to the Netherlands. Other extant drawings and paintings indicate Saenredam's movements within the church.⁵ The date 25 July 1636 inscribed on his drawing of the north aisle from east to west (*Het Utrechts Archief*, inv. no. 28608) was probably close to the date he would have made the preliminary drawing for the Carter painting representing the north aisle from the west.

Saenredam's procedure was to make a drawing on location, recording the appearance of the building from a particular vantage point. He then made careful measurements of the actual structure, with which he produced an accurate construction drawing, employing distant points and guidelines.⁶ The final drawing was then blackened on the reverse and transferred to the prepared panel with a stylus. Only the outlines of the architectural elements were transferred, eliminating the construction lines that helped

to develop the drawing. In some cases, but not in the Carter painting, Saenredam used a grid to transfer his composition to the panel.⁷ In the process of developing the final composition, certain elements could be eliminated. In the painting of the transept seen from the north to south (1637; *Rijksmuseum, Amsterdam, inv. no. SK-A-858*), for example, Van Scorel's choir screen that features so prominently on the left in the first sketch (dated 22 July 1636) has been totally eliminated.⁸

Saenredam's initial drawing of the north aisle looking east, which would have served as the basis for the Carter painting, has not survived. The construction drawing also has not survived, possibly destroyed or weakened during the process of being transferred to the panel. The only indication of his working process is a copy of his construction drawing made in the eighteenth century by Hendrik Tavenier (1734–1807) (fig. 29.1). Comparison of the drawing with the painting shows that Saenredam simplified the composition, reducing the double stringcourse and eliminating the third niche with sculpture in the eastern apse of the north aisle.⁹ Infrared reflectography indicates, however, that the niche was planned but never painted (see Technical Report). Based on the evidence of the Tavenier drawing, Saenredam apparently also rethought and elaborated the

lighting when working on the final painting.¹⁰ In the drawing, for example, the right edge of the apse is cast in shadow, but in the painting it appears brightly lit.

The composition in the painting differs significantly from the Tavenier drawing. In the painting the wall on the left and the arch that frames the aisle in the drawing have been eliminated. The physical condition of the panel supports the conclusion indicated by these differences that Saenredam's finished painting was cut on the top and left. Bevels are absent on all four sides of the panel, but whereas paint rolls over edges of the panel on the right and lower borders, the paint at the left and top edges of the panel is sliced away. It is unknown whether Saenredam himself or a later hand made this change. Without the arch, which frames the composition in the drawing, the Carter painting more effectively draws the viewer into the aisle, creating a more dramatic impression of the space, which seems to soar upward. The result is a stronger image that reflects the changes Saenredam made in other paintings, hinting that he himself altered the structure of the panel. Figures of two men in eighteenth-century attire that were added by a later artist were removed by a conservator after the painting was sold in 1976.¹¹



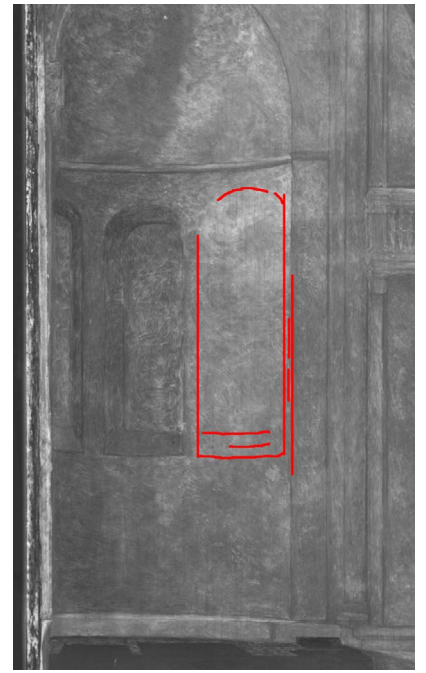
Fig. 29.1

Fig. 29.1 Hendrik Tavenier (1734–1807), *The North Aisle of the Mariakerk in Utrecht Seen from the East*, ca. 1784. Pen and brownish-gray ink, brush and gray ink, 21 $\frac{7}{8}$ x 16 $\frac{1}{8}$ in. (55.7 x 41.1 cm). Royal Collections, The Hague, The Netherlands (inv. no. MCS/223)



Fig. TR29.1 Infrared reflectogram

Fig. TR29.2 Detail of pentimento of a third arch, marked in red, which was underdrawn but never painted



The panel, approximately $\frac{3}{8}$ inch thick, is planar except for very slight undulations. The reverse has no bevels and is covered with brown paint, which is rubbed and worn. The width of the panel at the top is about $\frac{1}{16}$ th inch narrower than at the bottom, and the height of the panel on the right side is shorter than on the left side. A wood strip (about $\frac{3}{16}$ inch wide) was glued to each side of the panel at a later date.

The lip of paint remains over part of the bottom and right edges of the original panel. However, the left edge is uneven and the paint along the edge appears to have been scored. Scoring is also visible on the top edge. The pilaster supporting the arch on the very left edge is just visible; it has very little breadth and has been mostly overpainted.

The painting appears to have a fairly thick, light-colored ground that may be covered with a dark gray imprimatura or second ground. Infrared reflectography (IRR) showed an underdrawing of thin, sharp lines that was used to define the architecture. Most of these lines were left visible in the completed painting (fig. TR29.1). The lines have the appearance of having been made with a graphite pencil, metalpoint, or a transfer drawing. They are even in width and consistent in terms of darkness.

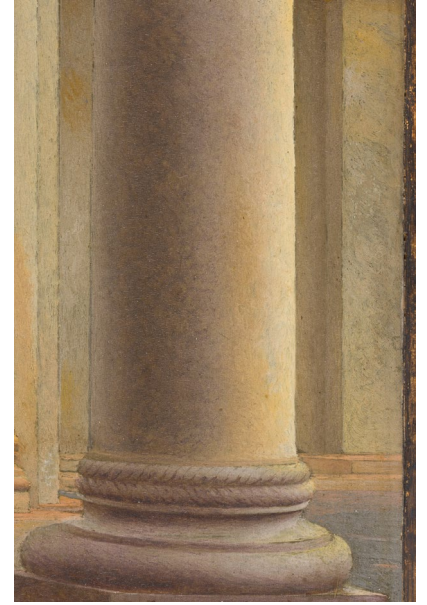
Closer examination showed that some of the underdrawn lines are doubled, and many have stops or gaps. These can be characteristics of the use of a transferred construction drawing, and Saenredam was known for using such a technique.¹ Drawings to be transferred are blackened on the reverse, then placed over the prepared painting support, and a sharp stylus or pencil is used to transfer the lines of the drawing to

the painting's support. Double lines, overlapping, and gaps within lines occur during the transfer if the paper shifts or if the artist stops and then restarts at a different point. The construction drawing that would have preceded the underdrawing on this panel may have included guidelines to help Saenredam achieve the correct perspective. These guidelines would not need to be transferred, and their absence in the painting further supports the contention that the image was transferred from a preparatory drawing.

IRR also revealed the pentimento of a third arch to the right of the two inset arches in the apse on the left side of the painting (fig. TR29.2). This third arch was done with sharp, thin lines, similar to the rest of the underdrawing, but it was not developed in paint.

Fig. TR29.3 X-radiograph

Fig. TR29.4 Detail of the column on the right showing underdrawing, the fine lines for the sides of the column, and thin translucent colors on the column and its base in the roping design



X-radiography showed no additional niche, perhaps only some denser material that may be thicker paint with lead-white pigment, which was possibly used to cover the rejected design (fig. TR29.3).

In the painting stage the drawn forms were filled in with paint. The drawn lines, however, were left visible; for example, the lines on either side of the foremost column are not covered with paint. Flat, opaque local colors were applied first. Then, the tones of the stone, details, and shadows were painted over the first layer. The yellowish color of the stone was created with thin glazes applied on top of the initial color. Architectural details, such as the pink bases and the capitals of the columns, were painted in flat local color and then glazed for detail. Thin, translucent colors were used, for example, to paint the roping design on

the base of the column in the foreground (fig. TR29.4). The wood upper part of the choir screen at right was painted over the already set paint of the architecture. Based on a limited scientific study of the pigments, Saenredam appears to have used lead white, calcium white, and earth- and copper-based pigments in this painting.

The signature is painted with a dark mauve paint over the dry paint of the plinth at the base of the column. The date is a little abraded. Ultraviolet light showed minor retouching scattered over much of the painting, particularly in the upper center. There is also restoration on the left and top edges. The painting was revarnished with a natural resin at LACMA in 1986.

NOTE

1 Van Heemstra 2002, pp. 75–77.

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Adriaen van de Velde
(1636–1672)

***The Beach at Scheveningen*, 1670**
Oil on canvas, 15½ × 19¾ in.
(39.4 × 50.2 cm)
Signed and dated lower left, on boat:
A. v. Velde f/ 1670

Gift of Mr. and Mrs. Edward William Carter
M.2009.106.14



As evening draws to a close, a well-dressed couple stands on the beach watching the sun set over the sea, which casts long shadows across the sand. A younger man, possibly their page, stands behind them. The fishing boats have been pulled up on the beach, and the fishermen—a man holding the long pole of a shrimp net and an old man with a heavy net slung over his shoulder—head inland. In the center a rider on horseback accompanied by his dog and a page passes two fishermen and a woman seated on the sand playing with a child. On the left, a young man seated on a fish trunk twists to look out to sea as a coach drawn by four horses races along the edge of the water followed by a footman. Barely visible in the distant right, swimmers cavort in the surf.¹

Rising above the dunes, the simple church tower identifies the location of the scene depicted in Adriaen van de Velde's small painting as the beach at Scheveningen, a fishing village on the North Sea two miles west of The Hague, the traditional seat of the Dutch court. Since at least the late sixteenth century, and undoubtedly earlier, Scheveningen has been a popular retreat for young and old, rich and poor, who seek fresh air and relaxation away from the congested city. In 1624 a resident of The Hague wrote in his diary, "We . . . went to Scheveningen for a little sea air and to wade in the sea, walked half an hour on the beach, drank a pitcher [of beer] to the sheriff, and returned home at eight o'clock."² The village and its beach were also well known to foreign visitors. In *Les délices de la Hollande*, first published in 1651, the French traveler Jean de Parival referred to "the agreeable village of Scheveningen where one goes often in parties to eat fresh fish."³ Contemporary poems and songs extolled the pleasures of the beach and the virtues of its inhabitants, who were the subject of contemporary paintings and prints. Poets often identified fishermen and farmers, who were said to live in harmony with nature and work hard without complaint, as exemplary for the urban dweller who had been corrupted by wealth and privilege. Assuming the voice of a fishwife in his poem "The Situation of a Woman from Scheveningen Who Carries a Basket of Fish on Her Head," the Dutch statesman and poet Jacob Cats (1577–1660) wrote, for example, that although she works hard for little profit, she is happy because she is free.⁴

The attraction of the beach, economically as well as recreationally, was evidently so strong that one of the first paved roads in Holland was built in 1663 to take people from The Hague through the dunes to Scheveningen. The straight, smooth thoroughfare, paved with stone and planted with rows of trees on either side, was commemorated in 1667 by a long poem, *De nieuwe zee-straet van 's-Gravenhage op Schevening* (Sea Street from The Hague to Scheveningen), by the statesman and poet Constantijn Huygens (1596–1687), who had promoted and helped design its construction (fig. 30.1).

Foreigners for whom Scheveningen was a popular tourist attraction were impressed by the new paved road—still a rarity in Europe—noting that it had soon paid for itself with the tolls exacted from those who traveled it to the beach.⁵ Sir Francis Child, one of the many Englishmen to tour the Netherlands, described his impressions of Scheveningen in 1697:

The road hither, being so very pleasant, is in an evening frequented with many coaches, especially if it's low water, for then you may ride for two or three leagues on the shore, which is of a hard sand, and view the sea, with many fishing boats always sailing up and down. About the middle of the road is a gate at which you must pay four and a half stuivers passage gelt for a coach. The money arising by this toll goes to maintain the road.⁶

The Beach at Scheveningen is the last of only five beach scenes that Van de Velde signed with his name. Michael Robinson has suggested that he also painted another five beach scenes for the Willem van de Velde studio and four more in collaboration with his older brother Willem van de Velde the Younger (1633–1707).⁷ In the earliest beach scenes painted for his father's studio in about 1652, when he was approximately sixteen, Adriaen adopted the traditional view looking directly out to sea with only a sliver of sand in the foreground (fig. 30.2).⁸ The paintings, essentially sea-scapes, are striking for their stark simplicity. In each a single fishing boat beached in the foreground is silhouetted against the sea and sky, which dominate the composition.

In paintings executed under his own name beginning in 1658, Adriaen turned his attention to the beach itself, looking either north or south, usually including the distinctive tower of the church at Scheveningen. Viewed from a distance, the activity of the beach appears dwarfed by the enormous sky. In the earliest and largest of the group, *The Beach at Scheveningen* (Gemäldegalerie Alte Meister, Kassel, inv. no. GK 374), dated 1658, the view is south along the beach, where small groups of carefully observed figures extend deep into the distance. A man standing on the edge of the surf in bare feet with his trousers hiked to his knees looks out to sea, while others walk along the beach or play in the puddles left by the retreating surf. Suffusing the scene with warm sunlight that casts shadows of the vividly colored figures and also creates reflections on the wet sand, Van de Velde captures the sensual as well as emotional experience of the beach.

Van de Velde's evolving interest in figures as the subject, not just the staffage, of his beach scenes distinguishes his work from that of his brother and from the paintings he did for the Willem van de Velde studio. In two beach paintings executed in 1660, he draws closer to his subjects. In *The*

Coast near Scheveningen (Royal Collection Trust, London, inv. no. RCIN 404802), the narrative takes place in the foreground, where a well-dressed couple talk to a fisherman who gestures toward the sea. A wagon with a roof woven of wattles and drawn by two horses—a seventeenth-century taxi—transports other visitors back to town, past a one-legged beggar. In the distance a group of people looks out to sea from the top of a dune. In the second painting from 1660, *A Nobleman's Carriage on the Beach at Scheveningen* (Musée du Louvre, Paris, inv. no. 1915), a coach drawn by six horses and followed by footmen approaches the foreground watched by fishermen and well-dressed visitors to the beach. The artist drew even closer to his subject in *Beach View* of 1663–65 (Mauritshuis, The Hague, inv. no. 198), in which a group of fisherfolk relax on the beach next to a lean-to; the grouping is similar to that in his contemporary paintings of pastoral subjects in which shepherds rest in a field with their animals, reflecting idealized descriptions of the happy, virtuous peasant. By placing the figures in the left foreground, silhouetted against the sky, as if viewed from close by, the artist avoided in the Mauritshuis picture the awkward relationships of scale and space found in the London painting, which probably resulted from his use of individual figure drawings and insufficient knowledge of perspective.

In the Carter painting, dated 1670, Van de Velde places the viewer on the beach in direct relationship with the couple in the foreground who command our attention. Although his early problems with perspective are still

evident in the inappropriately large figure of the boy seated on the fish trunk, Van de Velde carefully planned the composition to create the impression of space in which the viewer can imagine himself. Wagon tracks leading into the scene cut through the sand and wind around the fish trunk into the distance. Sharp shadows cast by the setting sun and the broad shadows of the passing clouds help to define the flat surface of the sand and mark the progression into the landscape, where the darkness is interrupted by the bright sky and reflections on the water and wet sand. The shadows contribute to the mood of quiet contemplation.

By 1670 the motif of people standing on the beach looking out to sea was a well-established convention that had been introduced by Adam Willaerts (1577–1664) and others in the early seventeenth century in paintings in which people watch the foundering of a ship or the arrival of the fleet, as in *View of a Beach* by Simon de Vlieger (see cat. no. 34). Van de Velde had already employed the motif in his paintings of Scheveningen now in Kassel and London, where he positioned people on a dune looking out to sea. In the Carter painting, as in contemporary paintings by him, Jacob van Ruisdael (1628/29–1682), and others, however, there is no particular event that has drawn people to the beach; rather, the sea itself, the setting sun, and fresh air are the attractions. For the viewer of Van de Velde's painting, it is the memory of a visit to the beach that provokes pleasure and refreshment.



Fig. 30.1

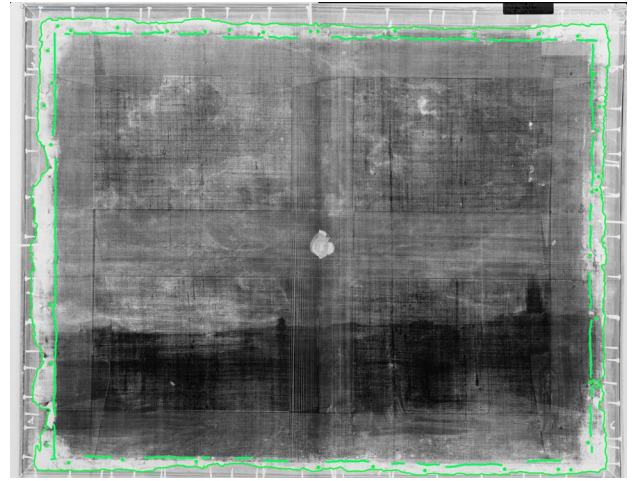


Fig. 30.2

Fig. 30.1 Illustration from *De zee-straet Van 's-Gravenhage op Schevening* by Constantijn Huygens, 1667. Double-leaf engraving. Getty Research Institute, Los Angeles, Romeyn de Hooghe Collection (inv. no. 93-B13651)

Fig. 30.2 Adriaen van de Velde, *Seascape: Mouth of the Waal at Hellevoet-Sluis*, ca. 1652. Oil on wood, $9\frac{1}{8} \times 11\frac{3}{8}$ in. (23 × 29 cm). Formerly in Schlossmuseum Weimar, stolen from Schwarzburg Castle in 1945

Fig. TR30.1 X-radiograph marked with the original tacking margins marked at their initial fold-over (the line of loss). The initial margins appear dense or white due to fill and paint that extended the painting to its present size.



The original canvas is a fairly fine, plain-weave fabric with numerous irregularities, such as coarse threads. It is lined with what appears to be a wax-resin adhesive to a plain-weave fabric interleaved with gauze. The original tacking edges have been turned out, filled, and painted to extend the image. The X-radiograph revealed tattered but mostly intact tacking margins, lines of loss where the margin had originally been folded over a stretcher, and several sets of tack holes, some near the edge of the image (fig. TR30.1). The original dimensions of the painting before extensions would have been approximately $15\frac{1}{4}$ by $19\frac{3}{8}$ inches (38.7 by 49.2 cm).

The medium-thick ground has a dark reddish color. It was difficult to determine if any underdrawing existed in this painting. Some faint dark lines were found in infrared reflectography (IRR) along the horizon and hills to the right, where the upper paint layers

are somewhat transparent (fig. TR30.2). Most of these lines, however, were also visible in normal light. The upper paint layers of the beach and the figures are quite dark in the IRR, indicating that they contain carbon black, effectively blocking the appearance of any underdrawing or pentimenti beneath. In addition, the dark reddish-brown ground is also IR absorbing and, as such, would not provide enough contrast with any underdrawing to make it visible.

The artist painted the sky with a thin light gray layer that extends from the top edge of the canvas to the horizon, leaving a reserve for the steeple and, interestingly, for the man on horseback. The boats and the roof of the hut to the

left of the steeple were painted over the gray paint. The blue color of the sky comes from a bright blue paint containing the pigment azurite that was applied over the light gray layer. The clouds were worked up with gray or cream-colored paint. In the shaded parts of the clouds, the warm ground shows through the scumbles of lighter paints.

The landscape was painted directly on the ground. The paint for the sand contains ochers and lead white. The X-radiograph and IRR revealed two rounded forms on the left horizon that resemble low hills.

The painting has a fine mechanical crackle pattern with some lifting of paint along the cracks. However, the lining set down the cracks and flattened the paint to some degree.

Fig. TR30.2 Infrared reflectogram

Fig. TR30.3 This well-preserved face of the man standing at right showcases the artist's fine ability to paint expressive faces with a few strokes of paint.



The painting has a number of condition issues. There is overall abrasion that is now toned and restored. The sky and clouds have considerable toning and restoration, but the beach scene appears in better condition. One can see the artist's abilities in the dog and some of the other figures that are in good condition (fig. TR30.3).

The signature and date were painted with dark brown paint over the already dried lighter-colored paint of the boat at lower left. The inscription is abraded and in part reinforced, but it is reliable. The varnish is relatively clear, even, and semiglossy. The surface coating fluoresces a dense yellow-green and obscures some restoration.

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Esaias van de Velde
(1587–1630)

***Cottages and Frozen River*, 1629**
Oil on paper, mounted on wood,
8⅜ × 13⅛ in. (21.3 × 33.3 cm)
Signed and dated lower left: E. V. VELDE 1629

Gift of Mr. and Mrs. Edward William Carter
M.2009.106.15



Dated 1629, *Cottages and Frozen River* is one of Esaias van de Velde's earliest landscapes painted using a restricted palette that mutes the local colors of individual figures and objects and integrates the composition within an overall atmosphere and structure. Without actually representing snow, he suggests a cold, windy day shrouded by dark clouds and the dim light of the winter sun. His palette is limited to tones of reddish-brown and black with touches of green, gray, and white. Opaque, creamy white paint drawn sparingly over the reddish-brown underpaint captures the effect of the sky's reflections in the frozen river (see Technical Report). Touches of white on the side of the tree and fence posts hint at a recent light snow, while the light green of the fine branches foretells the coming spring.

The winter landscapes of Van de Velde, one of the pioneers of Dutch naturalism, share compositional characteristics with his contemporary paintings, prints, and drawings of the dunes and rivers of Holland, which are characterized by a low horizon and a landscape organized according to a receding diagonal that suggests the natural progression into depth. In *Frozen Canal and Farm Buildings* of 1615 (Museum der bildenden Künste, Leipzig, inv. no. G359), in which the horizon is still relatively high and local colors are still used, Van de Velde breaks the diagonal line of buildings in the center of the composition to open the view into the distance. There the recession of the frozen river can be gauged by the diminishing scale of the figures, buildings, and trees. The evolution of the composition is evident in *A Village in Winter*, dated 1628 (private collection),¹ in which Van de Velde again divides the composition between a solid mass of buildings and the open sky with the motif of a footbridge connecting the two halves of the painting. By lowering the horizon, replacing local colors with a tonal palette, and simplifying the diagonal organization, he produced a more naturalistic painting.

Cottages and Frozen River, dated 1629, one year after *A Village in Winter*, marks a further development in Van de Velde's treatment of the composition. Here the rustic buildings seem to have settled into the landscape itself; a single tree breaks the silhouette of the buildings, marking the upper end of a diagonal met by the steeple of the distant church. As in his etching *Farm to the Left of a Frozen River* (1614), almost half of the composition is now dedicated to the sky.² On the right, the view across the ice to the distant church tower is unimpeded. By eliminating the bridge and other details that occupy the other paintings, he produced a more cohesive and seemingly uncontrived composition that relates closely to the etching. Rather than a bridge, here

the branches of denuded bushes, extending across the center of the picture, create a subtle transition between foreground and distance, left and right.

Van de Velde integrated his figures of ordinary country folk into the rustic landscape, where they appear to carry out their normal activities unselfconsciously. On the left, a woman leans on the lower half of the door, and a dog barks as a man with a walking stick and basket returns to the cottage, where a ramshackle outhouse is precariously positioned on the edge of the river. On the ice at the right, a man in a red jacket leans on a *colf* stick and listens intently to a man with a sled filled with kindling wood.³ Behind them, figures walk into the distance as a man skates forward, balancing a long stick on his shoulder in case he should fall through the ice. Like the landscape itself, the figures appear to be an arbitrary slice of a larger reality.

Typical of seventeenth-century artists, Van de Velde derived many of the motifs for his winter scenes from the medieval manuscript and print tradition of portraying series of the seasons or months. He did so, however, without allegorical purpose in the Carter painting, which has no related companion piece.⁴ In 1629, the year he dated the Carter painting, Van de Velde produced a series of drawings of the twelve months, which represent the parallel continuation of the older tradition in the minor arts.⁵ Judging from the many paintings of the local Dutch countryside in winter by Van de Velde, Hendrik Avercamp (see cat. no. 1), Aert van der Neer (see cat. no. 20), Jan van Goyen (1596–1656), and others, many of whom were influenced by the example of Pieter Bruegel the Elder (ca. 1525–1569), there was a popular market for them in the seventeenth century.

It is tempting to assign some of the appeal of these pieces to the unusually cold winters that northwestern Europe experienced beginning in the winter of 1564–65 and lasting until the mid-nineteenth century. The so-called Little Ice Age was a period of extremes, during which there were both very cold and mild winters and long periods of dry years alternating with wet ones. During the first quarter of the seventeenth century, the temperatures were very low, with bitter cold winters and heavy snow—the worst years were around 1600, 1607–8, and 1621. By the second quarter of the seventeenth century, however, the winters were less severe. About 1629, the year of the Carter painting, the winters were normal to mild with little snow, possibly explaining Van de Velde's portrayal of the bare rather than snow-covered ground.⁶

Fig. TR31.1 Digital micrograph (100x magnification) of the frozen pond showing fibers of paper visible through thin ground and paint layers

Fig. TR31.2 Infrared reflectogram

Fig. TR31.3 Digital micrograph (25x magnification) of a section of the tree



The painting is on medium-thick laid paper that is cream to beige in color but has been darkened by media from paints and varnish. The paper is mounted on a panel that is about $\frac{1}{4}$ inch thick and has no bevels. The paper support is approximately $\frac{1}{8}$ th inch shy of the right side of the panel. The panel has a minor horizontal convex bow.

The paper support has detached from the panel in a number of areas, causing small, shallow bubbles on the surface, which are not very noticeable. There are numerous small losses of the paper along the edges.

The thin, light-colored ground, which does not entirely cover the paper fibers, has a warm appearance (fig. TR31.1). The

infrared reflectogram (IRR) suggested many dark brushstrokes were part of an underdrawing that was allowed to be visible in the final composition. This technique was found in other Dutch landscapes in the Carter collection (fig. TR31.2).

The painting style is direct, although Van de Velde used opaque as well as thin dark paints. The paint of the sky, containing at least lead white and smalt pigments, left reserves for the landscape, including the trunk of the tall tree and the roofs of the buildings. His brushy and open application allows the paper and ground to have a presence. The landscape was economically painted. First he applied translucent, dark, warm colors, and then he brushed out light colors over the dark underpainting to suggest the brilliant reflection of the ice and snow.

The tops of the trees and buildings were painted over the sky. On top of the landscape, the figures and objects were set in with thin dark paint that notes form and shadows; then local color was applied. The buildings on the left appear to have been built up in a similar way. However, the sunlit bell tower and landscape on the distant right were painted directly with local color.¹ The bushes in the center foreground are indicated with numerous freely painted short arcs (fig. TR31.3). Pigments not already mentioned include copper-based pigments in the greens, ochers, vermilion, and umber or green earth.



The X-radiograph reveals no obvious pentimenti. The painting is in very good condition. The crackle pattern is not discernible. There are numerous small areas of restoration, especially along the horizon, which tone tiny losses caused by flaking.

On the left side there appears to be some general toning of the sky and smoke. The upper part of the sky has some light restoration that contains zinc white. The signature was painted rather thickly with a dark, cool reddish color. The first two letters have some loss and restoration, and the third digit of the date is difficult to read.

The painting may have been cleaned in the not too distant past, judging from appearances. It has a transparent varnish with appropriate saturation, and the varnish seems to be a natural resin, such as dammar.

NOTE

- 1 For a discussion of the artist's working methods over much of his career, see Gifford 1998.

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**Willem van de Velde
the Younger**
(1633–1707)

***Beach with Fishing Boats
Pulled Up on Shore***, ca. 1673
Oil on wood, $12\frac{3}{8} \times 16\frac{15}{16}$ in.
(31.4 × 43 cm)
Signed lower center, on a piece of driftwood: WVV

Gift of Mrs. and Mrs. Edward William Carter
M.2009.106.16



Willem van de Velde the Younger evokes the cold, windswept beaches of the North Sea with the smooth application of subtle tones of beige, brown, and gray paint. Reflections of light from the shrouded sun in the foreground create the impression of wet sand, while in the distance the sailboat propelled across the horizon beneath scudding clouds suggests the strong wind of the North Sea.

The compositional simplicity and intimacy of *Beach with Fishing Boats Pulled Up on Shore* are striking. Turning away from the sea itself, Van de Velde focuses on the beach. A wooden jetty projecting into the sea and slicing across the picture plane restricts his view to the distance. A break in the weathered wood posts on the left, however, offers a glimpse of the distant sea that discretely extends the perception of depth within the picture. In the shelter of the groin, a *weyschuit* has been hauled onto the beach on wooden rollers;¹ other fishing boats are moored nearby, and a skiff has been pulled into the water. Painted in the same subtle earth tones, the figures and boats appear to be part of the natural landscape. In the center of the picture, two men—one seated on the sand, the other standing and looking out to sea—converse as a third walks along the edge of the water with a pole over his shoulder. Almost unnoticed in the foreground on the far right, a rowboat transports passengers to shore from a ship anchored at sea.

The naturalness of the Carter painting suggests an arbitrary moment directly observed by someone on the beach. Van de Velde initially recorded the scene in a graphite and wash drawing he inscribed on the back, “voor de helder, woonsdach den 20 Meij 1665” (before Den Helder, Wednesday, 20 May 1665) (National Maritime Museum, Greenwich, London, inv. no. PAF6823).² Working in his studio perhaps as many as eight years later, he manipulated the scene in the drawing for the painting, strengthening and carefully distributing the accents of light and dark. By shortening and reinforcing the long, broken groin depicted in the drawing, he transformed it into a dark horizontal element that forcefully thrusts into the sea, confining his focus and obscuring all but the masts of oceangoing ships in the distance. He further refined and balanced the original

composition by carefully placing the rowboat and figures on the right and the seemingly arbitrarily tossed anchor and wood on the left side of the beach. He also adjusted the masts of the boats on the near side of the groin so that they tilt at different angles.

Van de Velde’s inscription on the drawing identifies the location of the scene as the view from Den Helder across the Marsdiep to the island of Texel. The Marsdiep was a favorite anchorage for the fleets of large merchant and battleships seeking temporary refuge from the North Sea. Wooden groins extending into the sea were common along the coast of Den Helder, the northernmost point of the Dutch mainland. Hans Buijs has convincingly suggested that Van de Velde went to Marsdiep during the first days of May 1665 to await the departure of the Dutch fleet for which his father was to serve as a draftsman-reporter.³ Under the command of Jacob, baron van Wassenaer Obdam (1610–1665), the fleet had assembled in preparation for the attack on the English. It finally departed on 23 and 24 May, confronting the English on 13 June.⁴ While waiting with his father, the younger artist made a number of drawings of the fleet as well as scenes of the beach with small fishing vessels.

Michael Robinson has suggested that Van de Velde painted the Carter picture in the London studio of his father in about 1673, eight years after the initial drawing. The somewhat chunky figures suggest that it was painted after the 1672 death of his brother Adriaen van de Velde (see cat. no. 30), who painted elegant staffage for many of Willem’s paintings. This later date is also supported by the inclusion of the “double prince” ensign on the stern of the sloop. The six-striped flag was first used by Cornelis Tromp (1629–1691) in 1673.⁵

Van de Velde depicted the same location in another painting, *Beach Scene* (Fondation Custodia, Collection Frits Lugt, Paris, inv. no. 285), which shares with the Carter painting a similar blond tonality.⁶ That painting was probably painted earlier, closer in date to the actual event. In comparison with the Paris picture, the Carter composition is more focused and expresses the quiet mood that Willem’s later paintings share with those by his brother Adriaen.



Fig. TR32.1 Infrared reflectogram

The panel is planar. It is approximately $\frac{1}{4}$ inch thick with no bevels. The height of the left side is $\frac{1}{8}$ th inch greater than the right, and the width of the panel is $\frac{1}{16}$ th inch wider at the bottom than at the top. The reverse has been coated with thin brown paint. The upper edge of the panel is slightly wavy, and there is a knot at the center of the bottom edge with a 1-inch vertical crack. There are some insect holes, particularly along the lower part of the panel.

A fairly thin light pink ground covers the panel. The artist brushed in the design and shadows with a dark paint that infrared reflectography (IRR) recorded (fig. TR32.1). The ground appears very reflective in infrared, indicating that it probably contains calcium carbonate. A number of finely brushed

lines done in gray or dark brown appear dark in IRR but are also visible in normal light. This makes it difficult to confirm that they are actually under-drawn. However, some of these lines do have paint applied over them. It seems most likely that the lines are part of the sketch or initial laying-in of the composition and were intended to be seen in the final painting, a technique also noted in works by Esaias van de Velde (cat. no. 31), Salomon van Ruysdael (cat. nos. 27, 28), and other landscape painters in the Carter collection.

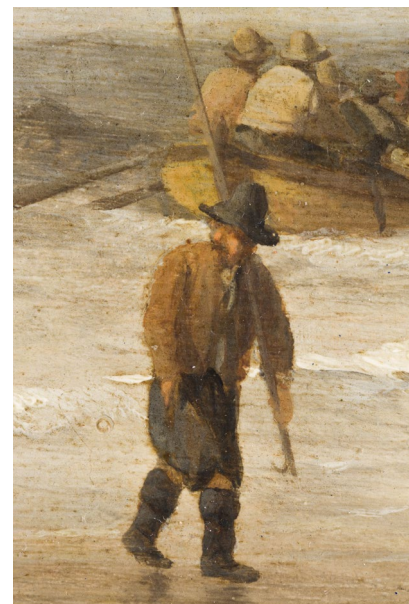
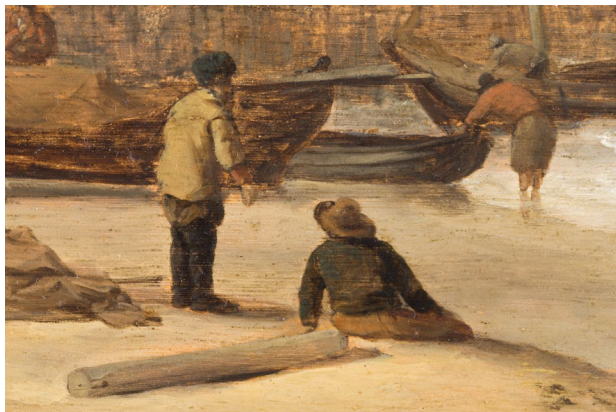
Brushstrokes from the first layers of paint and/or from the ground application are visible on the paint surface. The artist applied a thin layer of very light bluish-gray paint containing at least the pigments azurite and black over the ground for the sky that may or may not extend to some parts of the water. He developed the clouds with white- and gray-colored paints. The bright blue sky, containing the blue pigment smalt and lead white, skirts around the shapes of the clouds.

The beach scene was brushed in with a dark warm-colored paint that is partially visible as part of the design. Forms were then developed using local color directly applied in thin to thick applications. The warm tone beneath can be seen in the shadow areas. Glazes enrich the shadows. The jetty, for example, was sketchily painted with local color over a warm tone, intentionally left visible, but perhaps more visible today because of some abrasion of the surface. The two figures in the foreground at left center clearly show this treatment as well (fig. TR32.2).

The right side of the seascape was painted more directly with thicker paints than the left side, probably to capture the effect of a stronger light on the sea and sand. The figures, boats, and sea were painted at the same time, with the artist working back and forth. The final

Fig. TR32.2 Detail with two men in front of boats and jetty. A thin, dark, warm tone is perceptible beneath the opaque local color and on top of the pinkish ground.

Fig. TR32.3 Detail of the right side of the painting with a man walking, showing how the whites of the breakers are painted on either side of his head, and his head is painted over the boat



colors of the boat, the man walking, and the whitest crests of the waves abut one another; however, the head of the man was painted over the nearly completed boat (fig. TR32.3). The beach was painted with thin to thicker paints containing ochers and white pigments. The boat masts were painted with beige-colored paint over the sky. The artist signed with dark paint on the firm paint of the plank lying on the beach at center.

Ultraviolet examination showed two campaigns of restoration: over the varnish, where there are numerous small restorations in the central sky and on the edges of the painting that appear very dark; and beneath the varnish, where less-obvious, small restorations are scattered overall and include toning of the grain of the wood. The X-radiograph shows a ¼-inch loss to the jetty located above and to the left of the standing man's hat. The signature is abraded but extant; it has some dots

of reinforcement. For about ½ inch into the painting along the right edge, the paint was disturbed before it was firm. This is most noticeable in the flag on the rowboat.

The picture reads well, but discolored varnish strongly fluoresces yellow in ultraviolet light. The varnish does not saturate well, and there is blanching in the area of the blue hat, which may have more to do with the paint than the varnish.

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**Willem van de Velde
the Younger
(1633–1707)
and workshop**

A Yacht and Other Vessels in a Calm, 1671

Oil on canvas, 13 1/4 x 17 1/4 in.

(33.7 x 43.8 cm)

Signed and dated lower right, on plank in water:

w v velde 1671

Gift of Mr. and Mrs. Edward William Carter
M.2009.106.17



Her sails and flags fluttering in a light breeze, a yacht glides quietly toward the open sea, across the still water of a harbor crowded with vessels. The sharp wedge of blue slicing through the sky suggests the departure of storm clouds that have cast the foreground in shadow, leaving a calm sea after a brief morning shower. On the heels of the storm, the sun floods the distance with cool white light, while in the shadows of the foreground it illuminates the yacht's sail and stern, casting their reflections on the gently rippling water. Welcoming the departure of the storm, the crew of the *kaag* directly behind the yacht raises the sails,³ while in the shallows in the right foreground men prepare to hoist the lowered masts of a fishing boat. Aligned with the horizon, its deck forms the base of a visual triangle for which the mast of the yacht marks the peak.

Willem van de Velde the Younger portrayed the yacht from the starboard side at a three-quarter angle so that it is easily identified.³ The crest of the Dutch East India Company (Verenigde Oostindische Compagnie, VOC) appears on the taffarel between two round ports of the brightly illuminated stern. The M located below the point of the V indicates that the yacht belongs to the Middelburg chamber of the VOC. On the rail above the VOC crest are the arms of Zeeland (red lion half emerged from blue and white waves) with lion supports; the inscription reads "luctor et emergo" (I am struggling but will prevail).⁴ Located in the southern delta region at the mouth of the Scheldt River, the cities of Zeeland, including Vlissingen, Middelburg, and Veere, had long been centers of trade between England and Flanders. Their importance grew after the blockade of Antwerp in 1585 and the formation of the VOC in 1602, when Middelburg, the capital of Zeeland, was made one of the six chambers of the VOC, the most important after Amsterdam. Established by the Dutch government but financed by stockholders who shared both the risks and the profits, the

company was granted a monopoly over trade with Asia.⁵ The individual chambers were administered locally but overseen by the Heeren XVII (Gentlemen Seventeen), which consisted of eight directors from Amsterdam, four from Zeeland, and one each from the cities of Enkhuizen, Hoorn, Delft, and Rotterdam. An additional director rotated between Zeeland and the other smaller chambers.

On board the yacht, gentlemen in black hats and white cravats casually gather while sailors steer the boat toward the open water. As officers of the Middelburg chamber of the VOC, they had use of the company yacht for private as well as official business. A comfortable mode of transportation, yachts could be sailed on inland waterways and in relatively calm weather on the North Sea. The Carter painting includes no land reference to identify the location of the harbor; the identity of the yacht, which was probably based on an actual vessel, was apparently sufficient. Although Van de Velde kept close to a compositional sketch made from life in painting *Beach with a Fishing Boats Pulled Up on Shore* (cat. no. 32), here he based the individual vessels on drawings but carefully staged them to create a serene impression.

In *A Yacht and Other Vessels in a Calm*, Van de Velde balanced the major vessels on either side of the composition, providing a view to the distant horizon through the center across the still water. He had begun painting "calms" by 1653, shortly after he returned to Amsterdam from Weesp, where he had studied with Simon de Vlieger (cat. no. 34). It was De Vlieger who had first developed the subject of calms, which perfectly suited the new classical aesthetic that replaced Baroque movement with balanced monumentality. De Vlieger probably introduced the young artist to the compositional format that he frequently adopted in, for example, *Low Tide* (fig. 33.1). From his teacher, Van de Velde also learned to combine soft lighting and atmospheric effects with carefully observed reflections that animate the calm sea. The young artist thus developed an individual

style that differed significantly from the precise documentary drawings and grisailles of ships and sea battles produced by his father, Willem van de Velde the Elder (ca. 1611–1693).

The gray tonality of the Carter painting is typical of works painted by Willem van de Velde the Younger for the Van de Velde studio in 1671–72. Although he was by then creating paintings on his own, he was still participating in the activity of the large workshop that produced paintings based on the drawings of sea battles the elder Van de Velde drew from life as well as from images based on popular models. The composition of *A Yacht and Other Vessels in a Calm* is, for example, closely related to *A Calm: A States Yacht under Sail Close to the Shore with Many Other Vessels* (Royal Collection Trust, London, inv. no. RCIN 405328). Michael Robinson pointed to slight errors in the drawing of some of the vessels in the distance in the Carter painting—including the square sail on the vessel in the center distance—suggesting that this was painted by Willem van de Velde the Younger with substantial help from the studio.⁶ Recent examination

of the painting has also revealed a mistake in the description of the insignia of the Dutch East India Company: rather than *oVc*, the insignia appears as *cVo*. Robinson also noted that the same yacht appears in *A Dutch East India Company's Yacht Firing a Salute near the Shore* (with Leonard Koetser Gallery, London, 1973), where it appears in reverse.⁷ It is possible that the same drawing was used for both paintings but flipped; this could explain the confused insignia and imply a greater participation of the studio in the completion of the painting.

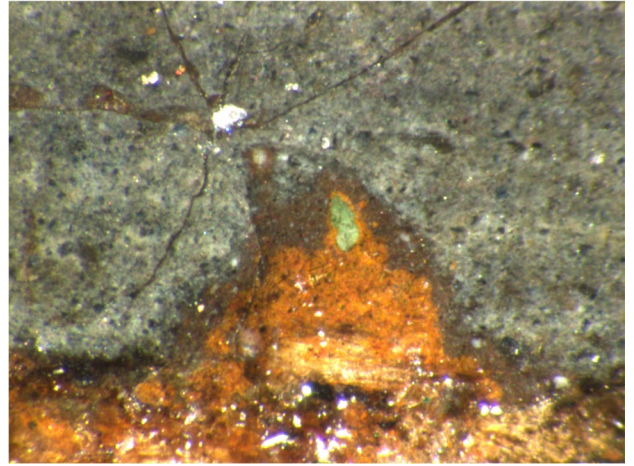
A Yacht and Other Vessels in a Calm was probably painted for one of the officers of the Middelburg chamber of the VOC, who would at times have been a passenger on the yacht. Although a contemporary engraving after a picture of a pleasure yacht by Dirck Evertsz. Lons (ca. 1599–after 1666) bears the caption, “The profits gained from shipping are often squandered on sailing,” there is little reason to think that either the artist or his patron thought of the painting as anything other than a celebration of the prosperity of the chamber and the patron’s proud association with it.⁸



Fig. 33.1

Fig. 33.1 Simon de Vlieger, *Low Tide*, ca. 1652.
Oil on panel, $26\frac{3}{8} \times 35\frac{1}{2}$ in. (67×90 cm).
Musée des Beaux-Arts de Strasbourg (inv. no. 434)

Fig. TR33.1 Digital micrograph (200x magnification) showing grounds and paint layers



The support is a medium-fine, plain-weave canvas that is lined to a similar canvas with an aqueous adhesive. The current stretcher is larger than the original painting; the original painted image measures $12\frac{1}{2}$ by $15\frac{5}{8}$ inches (31.8 by 39.7 cm). The original tacking margins have been removed from the left side and the bottom. The left side is cut evenly, but the bottom is a little wavy with a few small losses. The top and right side may retain slivers of original tacking margins, which are unevenly cut, folded out, filled with a white material, and painted to match the design.

A thick, dark red ground covers the canvas, and a gray ground is on top (fig. TR33.1). Infrared reflectography (IRR) found no underdrawing.

The ground and paint of this painting have more body and opacity than other pictures in this catalogue. The painting technique seems less dependent on optical mixing through layering than on a substantial application of local color. Van de Velde the Younger applied a light blue-gray layer of paint on the ground for much of the sky and then applied a thin layer of blue paint on top (fig. TR33.2). Both blue layers contain smalt, but the bluest areas also appear to contain the pigment ultramarine. The clouds were worked up with opaque, pasty paints of local color.

The water has an initial gray paint layer. Over this the artist painted the darker and lighter tones for the shadows and highlights of the waves. Lead-white, smalt, and carbon-black pigments were identified in the silvery water in the foreground. The X-radiograph indicated that the ships' sails were painted over the paint of the sky, while the hulls of the boats had a reserve.

The X-radiograph and IRR show that the large central sail was originally more upright and slightly larger. The boats in the distance on the right side appear a little fuzzy in IRR, which may

Fig. TR33.2 Detail of the sky at upper left showing the blue-gray paint layer beneath the blue layer



indicate that the artist made some changes in this area. This may also be due to abrasion, although no restoration was visible in ultraviolet light.

The painting is signed and dated in black paint applied wet-in-wet in the dark brown paint of the plank. The signature is in good condition.

Ultraviolet light revealed a horizontal restoration of a probable scratch approximately 4 to 5 inches long at top center. There are also a number of small, scattered restorations. The top and right edges of the painting have been repainted. The varnish is clear, even, and fairly saturating. In ultraviolet light the varnish has a warmish fluorescence that becomes greenish in the lower center.

Simon de Vlieger
(1600/1601–1653)

***View of a Beach*, 1646**
Oil on canvas, $34\frac{5}{16} \times 53\frac{1}{2}$ in.
(87.2 × 135.9 cm)
Signed and dated lower right: *S DE VLIEGER 1646*

Gift of Mr. and Mrs. Edward William Carter
AC1995.179.1



Simon de Vlieger's *View of a Beach* is one of the largest and most impressive seventeenth-century depictions of a Dutch beach. A uniquely Dutch subject that combines broad expanses of sky and sea with anecdotal images of local fishermen hauling their boats ashore and selling their catch, independent beach scenes first appeared at the beginning of the seventeenth century, having previously served as the setting for such biblical subjects as Joachim Beuckelaer's (ca. 1534–ca. 1574) *The Miraculous Draught of Fishes*, dated 1563 (The J. Paul Getty Museum, Los Angeles, inv. no. 71.PB.59), and such historical events as the embarkation of Frederick V, elector Palatine in 1613 or the stranding of a whale.¹ By the 1630s, the sea painter De Vlieger and others had turned their attention to the everyday activities of the Dutch shoreline.² Typically, De Vlieger's pictures depict people from different social groups gathered on the beach: the fishermen for whom the beach was their natural habitat, the townsmen who came to purchase fish, and the elegant visitors who sought refreshment and entertainment.

Probably not showing a specific historical event, the Carter painting represents the departure of the Dutch fleet.³ The event was greeted with great excitement, drawing people from all walks of life to the beach. At the far left a fisherman, a hunter, and gentlemen—one of whom is seated on his red cloak looking through a telescope—have climbed the dune to get a better view of the large fleet that stretches far into the distance. Two large ships lying at anchor just offshore are turned toward the open sea in preparation to sail. The red flag at the stern of the ship closest to shore and the big red, white, and blue flag flown from its mainsail indicate that it is commanded by the admiral of the fleet.⁴ The ship's unfurled sails and the men scurrying about on deck suggest that the cannon salute is announcing the fleet's imminent departure.

The scene depicts the roadstead at Texel, an island in the North Sea where the Dutch fleet assembled before sailing to the Indies or into battle.⁵ The dark line on the distant horizon is probably Den Helder on the Dutch mainland across the Marsdiep from Texel.⁶ The roadstead, located on the eastern side of Texel, was a stretch of beach punctuated by jetties where ships could anchor to let people and cargo go ashore and to load new supplies and people on board.⁷

De Vlieger used a dark shadow cast by the dunes to frame the beach, where people of high and low social standing mingle. The activity surrounding the arrival and departure of the fleet takes place amid the normal activity of the shore, where fishermen have beached their boats and spread fish out on the sand to sell to the local villagers. In the center of the composition, at the water's edge, men and women gesture toward a boat transporting passengers from one of the large ships to the beach. Evidently impatient

with the skiff's pace, a passenger climbs over the side of the boat to be carried ashore, while another wades through the water with a woman on his back. On the left, closer to the foreground, men load a wagon as a couple embraces in the shadow of the dune, their affection echoed by the two nuzzling drafthorses. A second wagon facing the sea appears to be unloading supplies. To the right of the wagons, sailors talk to two gentlemen and a woman with a page. A greyhound sitting next to them identifies them as members of the gentry, who kept the sleek dogs for hunting and also as pets. Farther to the right, two more greyhounds accompany a gentleman on horseback who seems to have just arrived.

A prolific draftsman, De Vlieger derived his amusing anecdotal staffage from drawings he sketched directly from life.⁸ Executed in either chalk or pen and ink, his rapid sketches of individuals and groups of people as well as broader views of the activity on the beach and the adjacent land served as inspiration and direct sources for types of people and compositions rather than true preliminary sketches for his paintings. De Vlieger was particularly sensitive to the expressions and physical attitudes of animals as well as people—the alert greyhounds, for example, appear in two etchings, and stocky workhorses are the subject of others.⁹ Infrared evidence of underdrawing and pentimenti indicate that he composed directly on the canvas based on ideas developed from his individual sketches (see Technical Report).

Jan Kelch has suggested the direct influence of the painting by Adam Willaerts (1577–1664) *Warships off the Coast with a Fishmarket on the Beach* (fig. 34.1).¹⁰ While De Vlieger undoubtedly knew this and similar works by Willaerts, the two paintings differ significantly in terms of space. Whereas Willaerts used dunes to frame, and thereby limit, the composition, De Vlieger opened the foreground and achieved an impression of deep space that flows seamlessly to the distant horizon and extends beyond the width of the painting. The carefully placed figures and ships contribute to his creation of an integrated composition that is absent in both Willaerts's paintings and De Vlieger's own earlier compositions.

The extremely low horizon in the Carter painting leaves three-quarters of the painting to the sky. De Vlieger's careful placement of the fleet as well as of the figures on the beach suggests that he was consciously applying the rules of perspective to his composition to create the impression of depth and space. His study of perspective is documented by a sheet of studies signed and dated 1645 (fig. 34.2), the year before he finished the Carter painting. The sheet is divided into ten sections, each demonstrating the application of one-point perspective to different situations.¹¹ De Vlieger represented buildings in only two drawings. His primary interest was in applying rules of perspective to landscapes and marines, subjects treated by Karel van Mander

(1548–1606) in *Den grondt der edel vry schilder-const* (1604) and by Philips Angel (ca. 1618–1664/65) in *Lof der schilder-konst* (1642).¹² Van Mander had advised artists “to pay heed to foreshortening and reduction as it appears in nature. Even if your subject is not architecture, which demands strict rules, you must know how to place your viewing or vanishing point accurately on the horizon—that is, on the surface of the water. Everything that is below it is seen from above, and the rest from below.”¹³ In the Carter painting, the position of the viewer is suggested by the men standing on the dune at left. The line of the horizon is at their eye level.

Like many of the contemporary sea painters, De Vlieger was fascinated by light effects. By 1643, when he painted *Beach View* (*Mauritshuis, The Hague, inv. no. 558*), his light had changed from the grayish tonality of his earlier paintings, influenced by the example of Jan Porcellis (see cat. no. 22), to a silvery light that characterizes his later beach scenes and seascapes. De Vlieger’s mastery of light effects is evident in the Carter painting, where opalescent light illuminates the sky and sea and reflects off the wet surface of the sand as well as off the glimmering skin of the fish. Broad shadows of clouds cast across the shimmering water help to define the progression to the horizon, where light and mist blur the division between sea and sky. At the same time the clouds and sea create a foil for the figures on the beach. Caught in

bright sunlight, they cast long shadows across the sand. Conceived in terms of the sharp definition of light and dark, they recall the artist’s pen and wash drawings.

The large scale of the Carter painting suggests that De Vlieger painted it on commission, presumably for someone connected with the Dutch fleet. It may be the picture described as “een Tesselstrant [a Texel beach] van Jan de Vlieger” in the 1678 inventory of Johanna van den Bergh of Amsterdam and Achtenhoven made at the time of her marriage to her second husband, Justus van Sonsbeeck, *schout* (sheriff) of Actienhoven.¹⁴ The document identifies her as the widow of Gerard Stijls, provost of the College of the Admiralty of Amsterdam. The possibility that De Vlieger painted *View of a Beach* for De Stijls is supported by the inclusion of the admiral’s flag hoisted on the mainsail and the three Xs of the seal of Amsterdam on the stern of the large ship in the foreground, which may identify it as the *Amsterdam*. A *spiegelretourschip*, the most important type of transport ship in the seventeenth century, the *Amsterdam* was built in 1631 at the Amsterdam docks for the Dutch East India Company (Verenigde Oostindische Compagnie, VOC). Between 1632 and 1648 it sailed around the Cape of Good Hope at least ten times from Texel to Batavia and from there to Hirado, Japan.¹⁵



Fig. 34.1

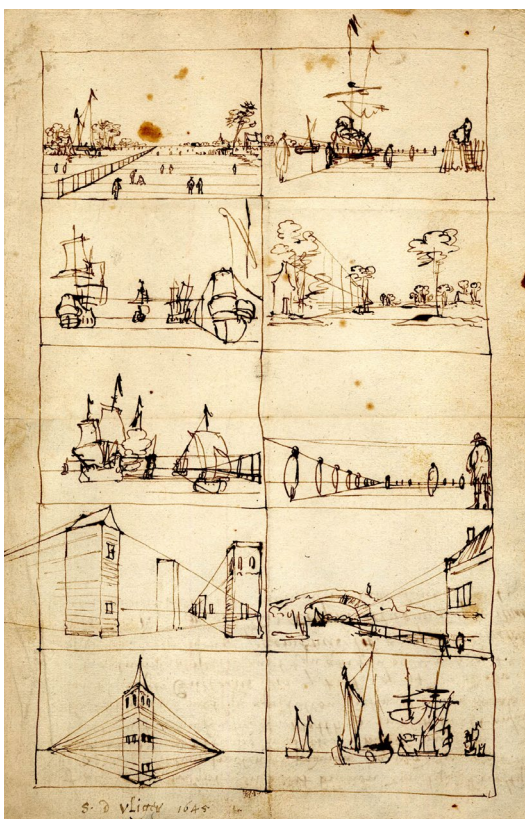
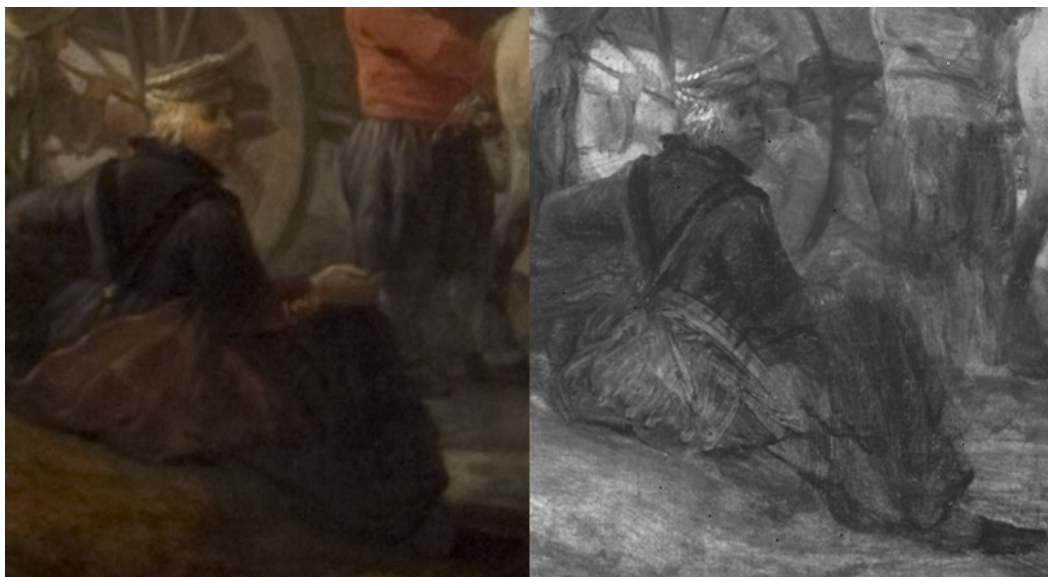


Fig. 34.2

Fig. 34.1 Adam Willaerts (1577–1664), *Warships off the Coast with a Fishmarket on the Beach*, ca. 1620. Oil on panel, $18\frac{7}{8} \times 41\frac{3}{4}$ in. (48 × 106 cm). Ashmolean Museum of Art and Archaeology, University of Oxford, bequeathed by Revd. Dr. John King, 1737 (inv. no. WA1845.9)

Fig. 34.2 Simon de Vlieger, *Studies of Perspective*, 1645. Pen and brown ink on paper, $12\frac{5}{8} \times 8\frac{1}{4}$ in. (32.1 × 21 cm). The British Museum, London, purchased from Charles Francis Arnold Howard, 5th Earl of Wicklow (inv. no. 1874.0808.99)

Fig. TR34.1 A detail of the IRR reveals a man with a dark hat seated next to the blonde woman in the final painting. He seems to be leaning toward her looking back at the cart or beach. He has his hand extended to rest on her arm. There may be another face in between this man and woman.



The support is a plain-weave, fairly heavy canvas that is lined with an aqueous adhesive to a similar canvas mounted on a stretcher measuring 36 by 54½ inches (91.4 by 138.4 cm). The remnants of the original tacking edges have been flattened and painted to extend the painting in each direction. The X-radiograph shows lines of paint loss where the tacking edges had been folded over an earlier stretcher. It also shows broad arcs that must have to do with the application of the ground, which is thick and pink, and contains, among other pigments, red ocher.

De Vlieger layered paints, using glazes and scumbles to create the optical colors that extend the tonal range and heighten the realism of the sky and sea. He appears to have painted a light blue-gray layer over the ground for at least the sky and water. The translucent blue paint of the sky, which is colored primarily with smalt, was brushed over the blue-gray paint layer and around

the general cloud forms. The clouds were built up with gray and lighter-colored paints that are mixtures of white and any of the following pigments: smalt, ochers (red, yellow, orange), and carbon black. The artist also applied glazes and scumbles to create nuances and darker grays over the painted clouds and adjacent blue sky. The light gray sky at the horizon consists of a layer of light blue paint thinly glazed with black. The horizon line is strongly visible in the X-radiograph, but it does not go under the large ships at the left or the sails at the right.

The hill in the background on the right has yellowish glazes and thin green paint, which contains copper-based pigments such as azurite, over the blue-gray layer noted above. Yellow and pink glazes were applied over the same blue-gray layer to define the sea. De Vlieger used opaque local color and glazes to develop the figures. In the group of figures at the lower right, the sleeve of a woman standing with her back to the viewer is painted with violet-colored paint over a gray layer.

Infrared reflectography (IRR) revealed extensive underdrawing and numerous pentimenti, indicating De Vlieger was changing and simplifying the composition as he worked.¹ The underdrawing seems to have been done in different stages and with different materials. What appears to be black chalk or charcoal drawing (characteristically powdery and varying in width) was found in parts of the jetty and sea. The figures and animals, however, have more precise dark outlines that appear thinner and more solidly dark with tapering ends, suggesting they were drawn with a brush and carbon-black liquid medium. There is the possibility that the figures were outlined in roughly the same manner, and, once they had been refined with the brush, the chalk or charcoal was removed. All of the pentimenti have the same brushed outlines.

Fig. TR34.2 The IRR shows that either the man with a staff was moved or another man was originally placed close behind the horseman, only to be painted out later. There also appears to be another figure in the foreground in between the child and the red-skirted woman.



There is a clear sense of recession in the size of the figures and boats as well as a type of symmetry in the overall composition that suggest De Vlieger may have used perspective guides. Although he is known to have applied the rules of one-point perspective to landscapes and seascapes, no perspective lines were found in IRR.²

His use of dark washes in this painting is similar to his use of black chalk with dark gray washes in many of his drawings on paper.³ For example, there are two male figures on the left near the nuzzling horses; one is between the two horses while the other is unloading the cart. Both figures have been outlined and then developed with a carbon-black brushed wash.⁴ Although both figures are partially hidden by the white horse that De Vlieger painted directly over them, their full figures are visible in IRR.⁵ Additional legs associated with the horses hitched to the wagon and the pentimento of a wheel further indicate De Vlieger's reconsidering the placement and relationship of the wagon and figures.

Additional major pentimenti observed in IRR include a man with a hat seated next to the blonde woman (also with a hat), who is seated to the left of the wagon. In the IRR image, he is looking away from her but extends his hand in an intimate gesture to clasp her arm as it rests on her knee (fig. TR34.1). There may also be another face between and behind this man and woman. A female figure wearing a hat and bending to look into a basket appears in IRR in front of the kissing couple on the left side of the painting.

On the right, behind the two dogs, there is a man pulling a small boat that is now disguised as the shadow of the boat behind it. The dogs also appear to have been somewhat shifted in position. Behind and to the right of the horseman on the right side of the painting there is another male figure that may represent an earlier placement of the man with a staff (which was shifted) to the right. Another figure also existed in between the child and the red-skirted woman, closer to the viewer (fig. TR34.2).

Small changes in hats and positions were made to the two bearded men on the far right, the seated woman of the kissing couple, and the beached fishing boat on the far right side, above the signature.

The artist signed the painting with gray paint brushed into the semi-wet, cream-colored paint of the plank.

The picture is in good condition. The surface has scattered pinpoint losses. Ultraviolet light showed scattered restorations, including restoration of a 4-inch tear just above the ship in the central distance and a 2-inch tear in the clouds above this ship. The painting has a clear saturating varnish, which appears to be a synthetic.

NOTES

- 1 The infrared reflectogram was captured using a 1600nm interference bandpass filter that gave a sharper image of the underdrawing and pentimenti.
- 2 See Ruurs 1983 and discussion in art historical entry.
- 3 See C. P. van Eeghen 2011 and discussion in art historical entry.
- 4 Further technical analysis would be necessary to determine if this wash is water-based or oil.
- 5 Lead white is fairly transparent in IRR.

Emanuel de Witte
(1616/18–1692)***Interior of the Nieuwe Kerk in Delft with
the Tomb of William the Silent, 1653***

Oil on wood, 32½ × 25⅝ in.
(82.6 × 65.1 cm)

Signed and dated lower right, on the column:
E · De Witte / Ao 1653

Gift of Mr. and Mrs. Edward W. Carter
M.2003.108.5



On 12 February 1614 the members of the States General awarded Hendrick de Keyser (1565–1621), Amsterdam’s official sculptor, what would be the most important seventeenth-century sculpture commission in the Netherlands—the sepulchral monument for William the Silent (1533–1584), “the father of the fatherland.” Completed in 1622, the monumental tomb was installed in the place of the high altar in the apse of what had formerly been the Catholic church of Saint Ursula in Delft but which by then was the Protestant Nieuwe Kerk (New Church).¹ William I, the prince of Orange and leader of the Dutch revolt against Spanish rule, had been murdered in Delft in 1584. Unable to be buried in the family tomb in Breda, which was under Spanish control, his body was taken to Delft, where it was originally placed in a simple catafalque under a baldachin at the end of the north aisle.²

Emanuel de Witte depicted the tomb of William the Silent in at least six paintings, the earliest of which dates about 1649–50 and the last 1664. Here, in a painting dated 1653, the viewer looks west from the ambulatory of the apse along the longitudinal axis of the church through the superstructure of the tomb of William the Silent. Framed by the massive columns of the ambulatory and the drape of a gold-fringed green satin curtain that restricts the view of the soaring vault of the church, it is De Witte’s boldest composition. Light entering from the upper left through concealed clerestory windows illuminates the interior vault of the marble tomb, the recumbent effigy of the prince on his deathbed, and the columns and figures in the foreground. Defined by subtle variations in light and shadow, the massive columns assertively project forward, creating the impression of tangible space. There a man apparently engages a woman in conversation, and a young boy and two dogs are nearby.

Originally a figure painter, De Witte integrated genre elements into his architectural compositions. Here the carefully positioned figures animate and help define space with their gestures: a brilliant red cape draped over his shoulder, an elegantly dressed man points toward the effigy of the prince lying in sunlight beneath the marble canopy of the tomb. As he turns toward a woman partially hidden by the column, the white feather in his hat repeats the line

of his gesture. The placement of the sleek hunting dog and the spaniel lifting his leg contributes to the perception of space, which wraps around the columns into the distance, where smaller figures appear on the periphery of the composition.

In contrast to his contemporary Gerard Houckgeest (ca. 1600–1661), whose oblique view of the tomb in a 1650 painting of the subject invites the viewer to enter the pictorial space of the church (*Hamburger Kunsthalle, Hamburg, inv. no. HK-342*), De Witte restricts that entrance. The iron railing designed by De Keyser to surround the monument stretches between the two columns and forms a barrier for both the viewer and the visitors to the tomb. Although the columns visible within the north side of the tomb appear to recede, the space beyond the railing seems oddly compressed. The spatial conflict is further complicated by the luxurious green satin drapery, which recalls the seventeenth-century practice of attaching curtains to the frames of paintings to protect them from the elements, as seen in De Witte’s *Portrait of a Family*, dated 1678 (fig. 35.1). Gathered up and suspended from an unseen point, the curtain in the Carter painting appears to cast a shadow across the surface of the panel, emphasizing its two-dimensional quality and the double illusion of architecture and drapery.

De Witte, Houckgeest, and Hendrick van Vliet (1611/12–1675), the three most prominent architectural painters in Delft, all used the device of a painted curtain in a number of paintings during the early 1650s.³ Many of these include illusionistic metal railings seemingly attached to the frames. The device was first used by Rembrandt Harmensz. van Rijn (1606–1669) in his 1646 painting *The Holy Family with a Curtain* (*Gemäldegalerie Alte Meister, Kassel, inv. no. GK 240*) and, more significantly, in his etching *Medea or the Marriage of Jason and Creusa*, of 1648 (fig. 35.2). There a curtain appears to have been pulled back along a rail suspended from the arch of a church ambulatory to reveal the service taking place.⁴ In the Carter painting, in which the railing is absent, the use of the curtain likewise acknowledges the presence of the viewer, who is permitted to enjoy a privileged view.⁵ Here, however, the shadow cast on the panel by the curtain reveals that the composition itself is an illusion.

The trompe l'oeil curtain was a well-known conceit connected to a story told by Pliny and referred to by Karel van Mander (1548–1611) in 1604 and by other contemporary Dutch writers.⁶ According to Pliny, there was a competition between the painters Zeuxis and Parrhasius: Zeuxis produced a picture of grapes so successfully represented that birds flew toward the picture; whereupon Parrhasius himself produced such a realistic picture of a curtain that Zeuxis, proud of the verdict of the birds, requested that the curtain should now be drawn and the picture displayed; and when he realized his mistake, with a modesty that did him honour, he yielded up the prize, saying that whereas he had deceived birds, Parrhasius had deceived him, an artist.⁷

De Witte painted *Interior of the Nieuwe Kerk in Delft with the Tomb of William the Silent* in 1653, a year after he moved from Delft to Amsterdam in 1652. The accuracy of his rendering of the tomb and its setting indicates that he must have based the image on now-lost drawings and measurements he had made from life. Infrared reflectography reveals that De Witte drew the architecture directly on the prepared panel with a sharp instrument, probably a graphite pencil, using a straightedge and a compass (see Technical Report). At least one vanishing point, located on the left, served as a guide to his description of the space. Additional vanishing points may have been positioned on the exterior of the painting. X-radiography indicates that De Witte painted the architecture completely before painting the curtain over it and adding the staffage. The figure of the man in the red cape reappears in De Witte's painting *Amsterdam Stock Market*, also dated 1653 (Museum Boijmans Van Beuningen, Rotterdam, loan from the Willem van der Vorm Foundation, 1972, inv. no. VdV 91), suggesting that both were based on a now-lost drawing.⁸

There are more than fifty extant paintings of the Nieuwe Kerk with the tomb of William the Silent by De Witte and his contemporaries, as well as prints and even images on Delftware produced by contemporary artists in Delft, particularly after 1650.⁹ The unfinished tomb of William the Silent was depicted in a fictional setting as early as 1620 by Bartholomeus van Bassen (ca. 1590–1652) with figures by Esaias van de Velde (1587–1630) (fig. 35.3), but interest in the monument grew after the sudden death of the stadtholder William II (1626–1650), the young prince of Orange, in November 1650 as he laid siege to Amsterdam, the seat of republican opposition to his political ambitions. The following March, Willem II was laid to rest with great fanfare in the tomb of his grandfather, where his father and

uncle, the stadtholders Frederik Hendrik (1584–1647), prince of Orange, and Maurits (1567–1625), prince of Orange, were also interred. The monument, originally commissioned during the Twelve Years' Truce with Spain (1609–21), served as a symbol of the House of Orange and its political ambitions.¹⁰

The historical significance of William I as the founder of the Dutch Republic made the monument a popular tourist attraction for foreign as well as local visitors. Joseph Taylor, a British traveler to the Netherlands, described the famous Delft monument, which he visited in September 1707:

In [the New Church] I saw the most noble monument of the great William, Prince of Orange. . . . It is a mausoleum in the front of which is placed his effigies in brass, booted and spurred and sitting cross legged with his helmet at his feet. On each side of him in niches are two brazen [brass] figures of Liberty and Justice; behind this is his effigies again, lying at length in marble, his head placed on a pillow and at his feet lies a dog. . . . There is another figure of Fame in brass, blowing a trumpet, whose whole weight is supported by the great toe on which it is fixed, and two other figures, of Charity and Mercy (Religion and Valour), to answer those of Justice and Liberty. The frontispiece is supported by eight pillars of red (black) polished marble, but the capitals and pedestals are white, each side is adorned with several devices and inscriptions and the whole enclosed with a balustrade of iron.¹¹

The tablet surmounting the tomb extols William I's accomplishments and records that it was erected specifically to serve as an eternal memorial of his merits, which were shared by the nation.¹² The virtues were not only his personally but also symbolic of the republic's political ideals. The figures of Religion and Liberty represent the causes for which the Dutch opposed Spanish rule. Early seventeenth-century political theory regarded Fortitude and Justice as the foundations of the state.¹³ In one of his earliest depictions of the tomb, one strongly influenced by his contemporary Houckgeest, De Witte showed the monument from the northwest, focusing on the figure of Liberty holding her hat in her outstretched hand. The most frequently painted view of the monument, it emphasizes the virtue most often identified with the prince, who was praised for having liberated the country from the tyranny of Spain and for promoting religious freedom with Protestantism as the dominant faith.



Fig. 35.1



Fig. 35.2

Fig. 35.1 Emanuel de Witte, *Portrait of a Family*, 1678. Oil on canvas, 27 × 34 1/8 in. (68.5 × 86.5 cm). Alte Pinakothek Bayerische Staatsgemäldesammlungen, Munich (inv. no. FV2)

Fig. 35.2 Rembrandt Harmensz. van Rijn (1606–1669), *Medea or the Marriage of Jason and Creusa*, 1648. Etching, 9 3/8 × 6 7/8 in. (24 × 17.6 cm). Rijksmuseum, Amsterdam, Mr. and Mrs. De Bruijn-van der Leeuw Bequest, Muri, Switzerland (inv. no. RP-P-1961-1049)

The Carter painting is unique in focusing on the figure of Fame. The gesture of the gentleman, accentuated by his red cape, draws attention to Fame and to the illuminated effigy of William recumbent on his deathbed. In the shadows on the far side of the tomb, a man looking up at the statue of the seated prince dressed in armor similarly hints at his military role. The only other element of the tomb that is visible is the figure on the right, that of Fortitude (Valor).

Arthur Wheelock suggested that the unexpected death of William II created a market for paintings of church interiors with explicit *vanitas* overtones. Paintings of the tomb of William the Silent were, he posited, significant as symbols of both the House of Orange and the inevitability of death. The association of tombs with death was made by De Witte's contemporary, the chronicler of Delft Dirck van Bleyswijck, who admonished his readers to visit tombs daily to reflect on death and the vanities of life.¹⁷ The monument to William the Silent and his sons and young grandson was, as many noted, a clear indication that princes were also mortal.¹⁴

The interest in tombs does not, however, appear to have been primarily driven by religious concerns. By the mid-seventeenth century, tomb tourism was flourishing in the Netherlands.¹⁵ Published travel guides, such as Jean-Nicolas de Parival's *Les delices de la Hollande* (Leiden, 1651), relate the history of individual towns and identify the important memorials to naval heroes and prominent citizens that had replaced the Catholic altars and statues of saints.¹⁶ Tourists

could also hire personal guides who took pride in recounting the accomplishments of local heroes.¹⁷ Van Bleyswijck himself notes, "This work [the tomb of William the Silent] is as beautiful and elegant as is to be found anywhere, and many people come every day from far-flung foreign parts to view the same, being amazed not only by the elegance of the same, for those with an understanding of art are also astounded by the most excellent art employed therein."¹⁸ Churches in Delft were open all day to accommodate the tomb tourists.

The relatively large size of the Carter painting suggests that it was commissioned.¹⁹ While the patron may have desired the painting as a statement of his pro-Orange sentiments, which were particularly strong in The Hague and Delft about 1652–53, the presence of a painting of the tomb by De Witte in the inventory of Isaac Swartepaert, Amsterdam, in 1671 suggests that the paintings may have had broader appeal as a reference to the foundation of the Dutch Republic.²⁰ The focus of De Witte's painting on the figure of Fame rather than Liberty may indicate that the primary appeal of the painting was not political but honorary. As Walter Liedtke has suggested in relationship to a painting by Houckgeest, it should be seen as "a celebration of the birth of a nation and as a remembrance of its father-figure."²¹ By framing the subject with the beautiful *tromp l'oeil* painted curtain, De Witte identifies himself with Parrhasius, and by signing his name prominently in red paint in the form of *scrafitti* on the column at the right, he proclaims his own fame.

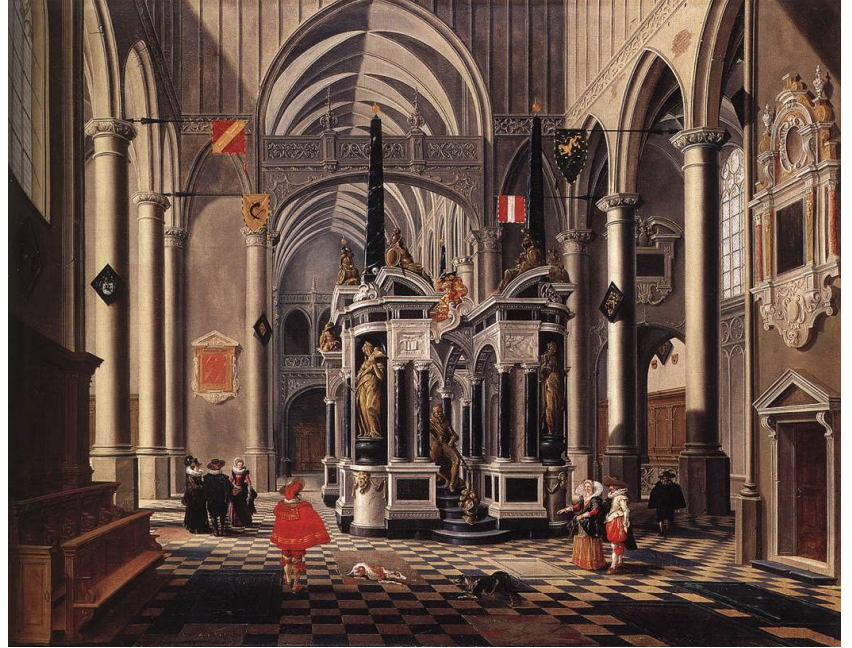
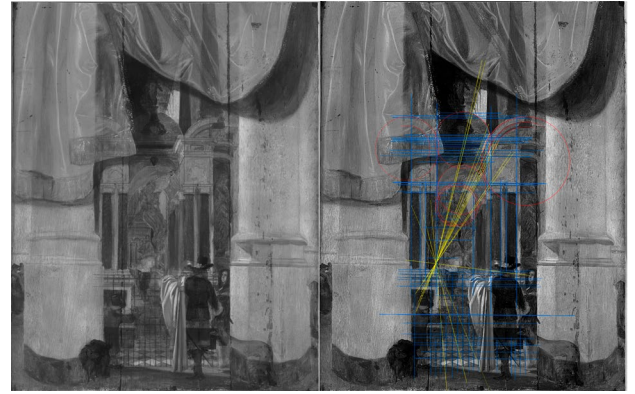


Fig. 35.3

Fig. 35.3 Bartholomeus van Bassen (ca. 1590–1652),
*Interior of an Imaginary Church with the Tomb of William
 the Silent*, 1620. Oil on canvas, 44 $\frac{1}{8}$ \times 59 $\frac{3}{8}$ in.
 (112 \times 151 cm). Szépművészeti Múzeum, Budapest
 (inv. no. 1106)

Fig. TR35.1 The reverse of the panel shows joins between the three boards that were later repaired with butterfly cleats. A cradle was once adhered to the reverse at the locations of the small squares.

Fig. TR35.2 The underdrawing, visible in the IRR, shows that the artist used drafting tools to create an accurate perspective. Blue indicates parallel lines of underdrawing. Red indicates a compass was used to draw arches of various sizes. Yellow shows diagonal lines that converge at a single vanishing point. Diagram by Silviu Boariu, Objects Conservator, LACMA.



The panel is composed of three vertical boards of different widths: the board on the left is $9\frac{3}{16}$ inches; the middle board is $8\frac{7}{8}$ inches; and the board on the right is $7\frac{9}{16}$ inches wide. The panel is $\frac{1}{4}$ inch thick and beveled. Joins have been repaired with fills and butterfly cleats. Ghosts of horizontal and vertical members of a former cradle are visible on the reverse (fig. TR35.1). The panel is near planar and in stable condition. The upper left and lower right corners have been restored with very small pieces of wood. Paint along the top edge of the picture is jagged. The bottom edge appears totally intact. The state of the left and right sides, where $\frac{1}{4}$ -inch strips of wood have been attached, requires further investigation.

The panel has a thin white ground over which there may be a second thin warm ground or an imprimatura. The painting was extensively underdrawn, as is apparent in the infrared reflectogram (IRR) (fig. TR35.2).¹ The lines of the underdrawing are solidly dark and sharp, each is fairly uniform in width along its length, but some differ very slightly in width. This suggests the use of a drawing instrument such as graphite pencil or metalpoint. Either of these implements would wear down with use—the line becoming slightly wider as the drawing progressed—until they were resharpened by the artist.²

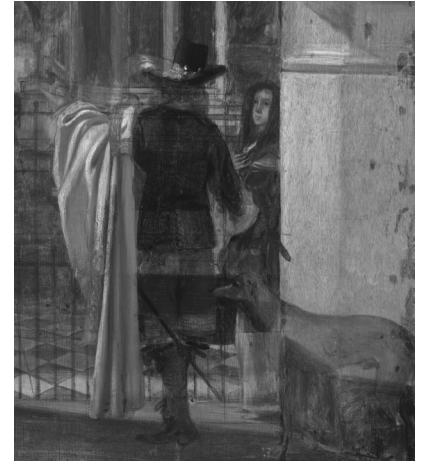
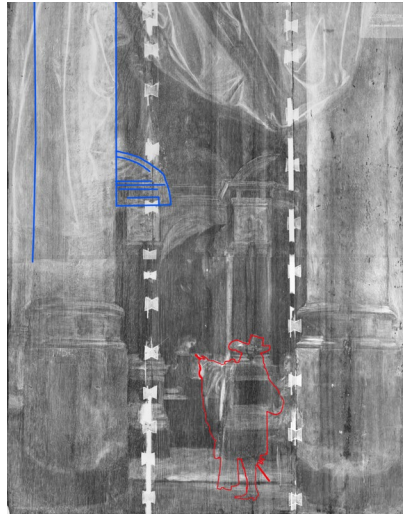
The underdrawing was worked out directly on the panel, not transferred from another drawing. IRR revealed many perspective guidelines that De

Witte covered with paint once they had served their function. For instance, he used diagonal and horizontal perspective lines to correctly place the receding square tiles in a diamond orientation; these lines are not part of the “real” architecture, so he covered them with the white and dark gray paint used for the floor tiles.

IRR also revealed that drafting tools were used. The underdrawn horizontal lines in the tiled floor and background architecture (marked in blue in fig. TR35.2) are perfectly parallel to each

Fig. TR35.3 X-radiograph with blue showing the architecture that had been painted over by the curtain and red indicating the man with the red cape

Fig. TR35.4 IRR detail showing that the underdrawn lines pass beneath the architecture and the figures



other. This would be very difficult to achieve if just a straightedge were used, suggesting that the underdrawing was probably done using a T square or similar instrument. Additionally, the underdrawing shows that the arches are part of a true circle, suggesting the use of a compass.³ The diagonal lines leading to the vanishing point located below center left, where the male figure is pointing, were probably made with a straightedge. De Witte also drew freehand to finish up the lines he had made with drafting tools; for instance, he extended the curves of some arches or continued a straight line as it bent to make a corner in the architecture.

One of the most surprising finds revealed in the X-radiograph (fig. TR35.3) and IRR is that the architecture beneath the painted curtain not only was underdrawn but was also developed in paint. This suggests that the curtain was added after the architecture. The underdrawing extends only to the right side of the left-hand white column, but it is detailed and complete. Comparison with the X-radiograph revealed the highlights for the large left column and for the white column behind it on the extreme left side, in addition to the column on the right side, which continue up under the curtain. Additionally, both of the two black obelisks of the tomb were painted with carbon black before the green curtain was added.

In general, the IRR and X-radiograph suggest a very systematic technique: the architecture was underdrawn first, then the figures were drawn in, after which the architecture was painted, and finally the figures were painted in. The underdrawn lines of the architecture lie beneath the figures, as does the carbon-black paint used for the architecture (fig. TR35.4), and in the X-radiograph the painted base of the two dark columns of the tomb is visible through the man with the red cape.

Paints range from thin and translucent medium-rich darks to opaque and pasty light colors. The artist painted wet-over-dry and blended wet-into-wet in



Fig. TR35.5 Detail of foreground, right side, to show brushstrokes in column and floor

the same layer of application. Brushstrokes can be seen to follow form in the painting, giving volume and weight especially to the architecture. This is especially evident in the curtain and foreground columns. On the right foreground column, for example, brushstrokes curve diagonally around the cylinder of the column, and vertical strokes describe each flat facet of its base (fig. TR35.5). The floor has long, horizontal strokes, and some individual black-and-white tiles have diagonal strokes.

The stiff bristles of the brushes left grooves in the pasty paint; the thinner paint of the grooves allows colors beneath to optically mix with the upper layers. Thus, the different layers of white to gray paint composing the

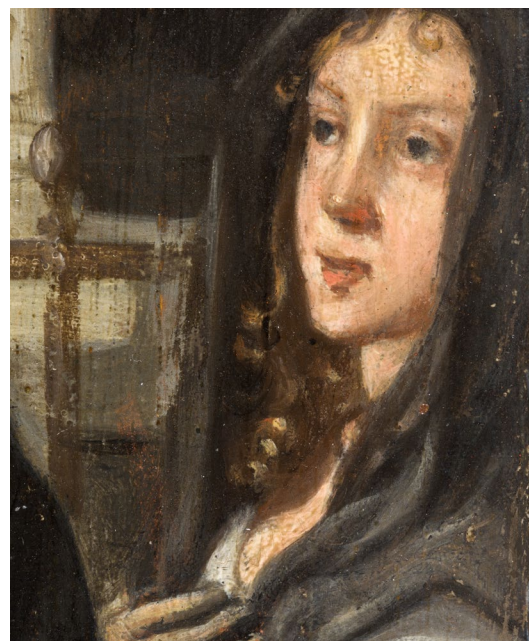
foreground columns visually mix in the eye, suggesting the stone's natural variety of color. In the shadowed areas of the columns, where whitish paint was thinly applied, a dull light pink color, possibly the second ground or imprimatura, shows through.

To paint forms over the architecture, De Witte first applied an opaque middle tone to cover the paint beneath and then worked up the image over it. For example, the curtain has a light green paint layer on top of the architecture. The middle tone contains primarily green-earth and lead-white pigments, which did a good job of covering the painted architecture. The final rich green color of the curtain and the shadows were achieved with a dark green glaze identified as copper resinate. The paint for the yellow fringe of the curtain contains lead-tin yellow.

The flesh of the figures was painted first with a pinkish middle-tone color that was worked up with highlights and shadows (fig. TR35.6). The artist adjusted forms as he painted. For example, the backs of each of the two dogs were adjusted with the white paint of the column base; this adjustment with white paint is just visible to the unaided eye.

The signature is strengthened, but the faint original inscription is intact. The last *e* is totally original. Parts of the *A*, *6*, and *5* and the upper right of the *3* are strengthened.

Fig. TR35.6 Detail of woman to right of man in red cape, showing the buildup of flesh colors in her face



The condition of the painting is good. Ultraviolet light shows thin lines of restoration along the joins and some smaller restorations scattered overall. There is also restoration along the edges. Some areas of light-colored paint, for example the relief above the double columns, contain tiny bubbles or craters that were identified as lead soaps. The surface of the painting has a few scattered shallow dents, and there are numerous bumps in the green curtain. The painting was lightly cleaned and restored at LACMA in 2000, when varnishing with a natural resin helped to saturate the dark colors.

NOTES

- 1 The IR reflectogram was made using a 1600 interference bandpass filter.
- 2 A pen line would be uniform in width except where the direction was changed and the nib angled differently. A wet, brushed line would waver in thickness and have a tapering-off at the end and perhaps a concentration of black where the brush first touched the panel. Charcoal and black chalk have a crumbly or powdery appearance. The characteristics of pen, brush, charcoal, or chalk are not found in this underdrawing.
- 3 Some of the arches have very small physical marks at their centers (visible in the X-radiograph) that may be indentations from the compass. Our thanks to Silviu Boariu, Associate Objects Conservator at LACMA, for his discoveries, which suggest De Witte's use of measuring tools.

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[Provenance](#)
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[References](#)

Emanuel de Witte
(1616/18–1692)

Interior of the Oude Kerk, Amsterdam,

165[?]

Oil on wood, 18¼ × 22¾ in.

(46.4 × 56.4 cm)

Signed and dated lower center, on the edge of the
lifted paving stone: *E. De WIT* [illegible] 65 [illegible]

Gift of Mr. and Mrs. Edward William Carter
M.2009.106.18



Interior of the Oude Kerk, Amsterdam is one of at least thirty-eight paintings in which Emanuel de Witte depicted the historic church from different vantage points.¹ The Oude Kerk (Old Church) was the earliest parish church in Amsterdam, founded about 1300, when the city was granted municipal rights by the count of Holland. The iconoclastic fury of 1566–67 heavily damaged the church, destroying altarpieces and sculptures but sparing the great organ over the entrance and many of the stained-glass windows. Following the victory of the Dutch Reformed Church in 1578, the many altars and statues of this former Catholic church were removed and the interior was transformed to meet the needs of the Protestant service, which focuses on hearing the word of God in lieu of viewing images.

For the present painting, De Witte stood in the side chapel in the southwest corner of the church and looked north from the south aisle, across the nave and north aisle to the tall light-filled windows of the opposite chapel in which subtle suggestions of foliage and buildings are visible. The play of reflected light and shadow, what Arnold Houbraken (1660–1719) referred to as De Witte’s “spirited play of light” (*geestige verkiezing van lichten*),² animates and defines the complicated spaces of the church interior. Sunlight streaming through the western windows fills the screened chapel at the left and continues on the floor of the south aisle. On the far right, at the end of the sunlight, a gentleman with a red cape stands apart from the congregants gathered in the center of the church for the service. He has apparently stopped to listen to the sermon. Sharp diagonal shafts of light draw attention to the distant animated figure of the preacher in his pulpit, next to which the blurred colors of the window suggest the remnants of the old stained glass.

Infrared reflectography and microscopic examination of the painting reveal underdrawing in graphite pencil throughout the painting and a system of multiple vanishing points where the paint and ground were displaced by a sharp point (see Technical Report).³ The underdrawing is most clearly visible on the left, where the arches, columns, and capitals are indicated, sometimes with multiple free-hand, sketchy lines that indicate De Witte’s effort to establish their correct placement.⁴ Several sharp diagonal lines leading from the left to four vanishing points, which are concentrated around the three people on the far left, served as guides for establishing the proper perspective. Additional cues are provided by the relative scale of these figures and of the man with the red cape in the right foreground.

The interior space of the Oude Kerk appears at once both vast and restricted. By enlarging the entrance to the chapel that frames his view and exaggerating the width of the south aisle, De Witte distorts the actual space. The flat surfaces and series of columns of the arcades of the nave and the bright sunlight through the south aisle align parallel to the picture plane and visually compress the space, complicating the perception of depth.

The viewpoint and the exaggerated height and width of the south aisle, however, allowed De Witte to include the elegant marble screen erected at the entrance to the chapel at the left. The chapel, the church’s original baptistery, had been purchased in 1648 for a family tomb by the powerful burgomaster Cornelis de Graeff (1599–1664). The screen, completed after 1651, was probably designed by Jacob van Campen (1596–1657) with sculptural work by Artus Quellinus I (1609–1668).⁵

De Witte’s unusual view also directs attention to the great organ located at the west end of the nave above the entrance to the church.⁶ Built between 1530 and 1540 with doors decorated by Maarten van Heemskerck (1498–1574), the organ was regarded as one of the finest in the Netherlands.⁷ Although the synod of the Dutch Reformed Church had banned the playing of organs in 1574, few instruments were actually destroyed and many continued to be played.⁸ Among those who played in the Oude Kerk after the official ban was the famous organist Jan Pietersz. Sweelinck (1562–1621).

The controversy over the playing of the organ during the actual church service was resolved after 1640, largely because of the publication in Leiden of *Gebruyck of ongebruyck van’t orgel inde kercken de Vereenighde Nederlanden* (To Use or Not to Use the Organ in the Churches of the United Netherlands) by the statesman and poet Constantijn Huygens (1596–1687), who argued for the use of the organ to accompany the singing of psalms during the service. Among his arguments was the need to improve the quality of congregational singing.⁹ Many English travelers, accustomed to more stringent restrictions, remarked about the playing of organs to accompany singing in Dutch churches. “The Dutch,” one noted, “are mighty singers of psalms, both at home and in their churches.”¹⁰

In many communities the city magistrates, who had control over the organists, actually required them to play an hour-long recital immediately following the morning and afternoon church services.¹¹ Writing in 1765, Jan Wagenaar noted in his history of Amsterdam that “already in the previous (seventeenth) century music was played on the small organ [next to the pulpit] every evening for the pleasure of the strollers in the Oude Kerk.”¹²

The architecture, which soars above the congregants, plays a larger role in *Interior of the Oude Kerk, Amsterdam* than in most of De Witte’s paintings in which greater emphasis is given to the staffage. The open spaces, smaller scale of the figures, and tight handling of paint are similar to his works from about 1659 to 1661, suggesting that the painting dates about 1659.¹³ The staffage, nevertheless, serves an important function both compositionally and iconographically. Balancing the deep vista on the left, the unidentified gentleman with a red cape, sword, and hat standing next to the massive column on the right directs attention to the

preacher silhouetted against the sunlight as he delivers his sermon, the major element of the Calvinist service. The sunlight entering the church from the west indicates that it is the afternoon service, when the sermon was drawn from the catechism.¹⁴ Gathered in the nave and spilling over into the aisles are the well-dressed congregants, including men, women, and children. People of high and middle rank sit around and between the pillars.¹⁵ A London merchant visiting the Oude Kerk observed: “[The church] was then full of people all sitting at the communion, being the last Sunday in the month. The men being all in black cloaks and broad bands [collars] as big as handkerchiefs and sitting apart from the women as we do in England, with this difference that the men are in pews about pillars and the women on benches or chairs in the open part of the church.”¹⁶

The presence of people who do not appear to be part of the service, such as the family and dog in the back of the church beneath the great organ, is noteworthy. The colorful clothing of the man standing in the bright light in the foreground also sets him apart from the more conservatively dressed congregants, who sit in pews. Wearing a sword and accompanied by his hunting dog and possibly his page, he appears to be a visitor rather than one who has come to pray. Even before the Reformation, a distinction was made between a *prekkerk* (preaching church), in which services were held at set times, and a *wandelkerk* (strolling church), in which anyone could come any time of day to wander around, conduct trade, play, lounge about, or listen to music. Here De Witte refers to the custom of visiting the Oude Kerk, a preaching church that was also popular among tourists, who strolled through part of the nave, ambulatory, and side aisles to see the many historical monuments to naval heroes while the service took place in the main part of the nave.¹⁷ In 1663, for example, an English visitor to Amsterdam, William, Lord Fitzwilliam, observed:

In the old part of the town there is the Old Church, a great and stately building having a very high steeple and very rare chimes on the top of it. . . . Upon the windows you will find many old pieces of painting of Philip the Good [the Handsome] and his wife, Christ’s nativity, and Mary’s and Elizabeth’s salutation. Behind the choir is a new piece which represents King Philip [IV] of Spain’s coronation and his signing with his own hands the peace with the Seven United Provinces [1648].¹⁸

The large number of paintings of the Oude Kerk attributed to De Witte as well as to other artists attests to the popularity of the subject. The paintings were undoubtedly appreciated for their aesthetic appeal and as depictions of a local monument. They may, however, also have served as statements of faith. According to Walter Liedtke, De Witte’s paintings were, in fact, often referred to as “sermons” in seventeenth-century inventories.¹⁹ In the Carter painting as well as in others by De Witte, the prominent placement of the opened tomb with the skull and bones in the foreground is a reminder of the inevitability of death. Here, by juxtaposing the tomb and the congregation listening to the sermon by the preacher, who appears, literally, to be “enlightened,” De Witte proclaims the Calvinist belief that salvation comes through faith in the word of God.

In at least two paintings, De Witte combined a family portrait with a view of the interior of the Oude Kerk, a probable reference to the religious faith of his patrons. In one of these paintings, the interior of the Oude Kerk appears in the background of a portrait of an unidentified family represented in their home (see fig. 35.1). In the other, a family included in the foreground within the church appears to represent specific people ([Amsterdam Museum, on loan from the National Office of Cultural Heritage, Rijswijk/Amsterdam, inv. no. SB 4929](#)). Similarly, the prominence in the Carter painting of the family chapel of Cornelis de Graeff may indicate that De Witte, either on commission or independently, intended it as a statement of the powerful regent’s faith and a record of the monument. Among the unattributed paintings in the estate of Cornelis de Graeff’s son Pieter de Graeff (1638–1707), one of the wealthiest men in the seventeenth century, was “a church with many figures” (*een kerk met veel beelden*), which may have been the Carter painting.²⁰

A careful ink and wash drawing of *Interior of the Oude Kerk, Amsterdam* made by Cornelis Pronk (1691–1759) accurately records the painting with only a few differences, some of which are the result of paint losses and perhaps Pronk’s desire to clarify details of the church based on his own observations (fig. 36.2).²¹ The most significant is his definition of the relief carving on the marble screen of the De Graeff chapel and of the elaborate copper gate, which were illustrated in a full-page print in Wagenaar’s history of Amsterdam in 1765.²² Pronk also included a sculpture at the top of the third rib, just below the vault of the south aisle, but omitted the figure of the child from the family group beneath the great organ.



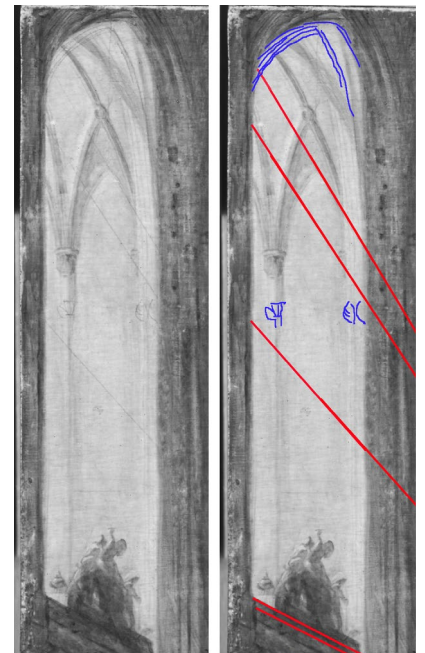
Fig. 36.1

Fig. 36.1 Cornelis Pronk (1691–1759) after Emanuel de Witte, *Interior of the Oude Kerk*, n.d. Ink and wash, $12\frac{1}{4} \times 17\frac{5}{8}$ (33.6 × 44.9 cm). Koninklijk Oudheidkundig Genootschap, Amsterdam



Fig. TR36.1 Infrared reflectogram

Fig. TR36.2 Detail of IRR underdrawing in capitals of columns on left side of church. These capitals were raised at a later stage in the painting. The blue shows where the artist used freehand drawing, and the red lines show his perspective guidelines.



The panel is about $\frac{3}{8}$ inch thick and beveled; the reverse is stained or painted brown. Wood strips, each about $\frac{3}{8}$ inch wide, have been added to the top and bottom. The panel is in good condition except for a short crack at the lower right, several small areas of insect damage, and a noticeable bow through the horizontal center. There is a thin cream-colored ground with a thinner pink ground containing large lead-white agglomerates on top. The horizontal brushstrokes of the ground application show through the paint layers on the surface.

Infrared reflectography (IRR) revealed sharp, fine underdrawing that included perspective guidelines (probably done with a straightedge) and freehand drawing (fig. TR36.1).¹ Examination of an area of exposed underdrawing with the digital microscope showed that it had a metallic appearance typical of graphite or metalpoint.² The perspective lines converge at vanishing points marked by tiny indentations in the paint of the panel on the left side. De Witte filled the indentations with tiny

blobs of paint that are slightly different in tone from the surrounding paint, which is perhaps due to differential aging. The existence of freehand drawing, perspective guidelines, and physical vanishing points confirmed that here, as in *Interior of the Nieuwe Kerk in Delft with the Tomb of William the Silent* (cat. no. 35), De Witte drew directly on the panel rather than transferred the design from a drawing.

Freehand underdrawing found throughout the panel is most apparent in the arches in the upper left, where they testify to De Witte's repeated efforts to achieve the correct shape (fig. TR36.2). The series of arches separating the nave and side aisles also show his attempts to get the correct angle. Drawing also exists below the arch on the left, where two capitals for the springers of the vault were initially placed at a lower position and later raised.

De Witte also used a brush to lay in carbon-black washes that may have been part of the underdrawing stage.³ These washes were found in the following pentimenti: the tall dark shadow just to the right of the great organ on the left side of the painting,

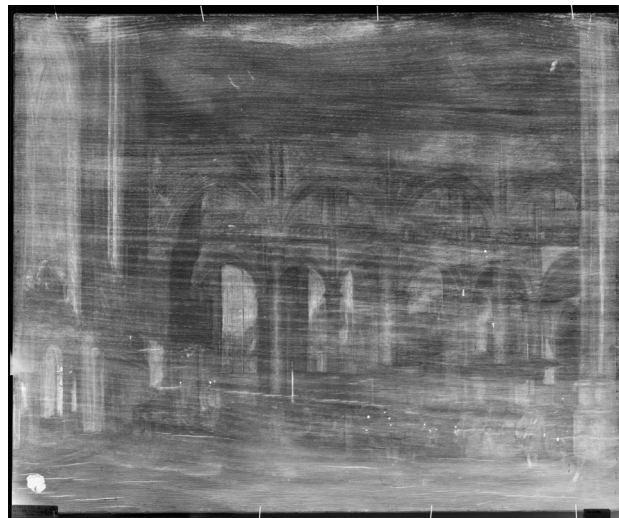
which may indicate an earlier placement of the organ; the blocky, dark shape just to the right of the painting's center; and the dark shapes above the group of small figures on the left side of the painting, which may represent an earlier placement of these same figures. The picture hanging on the left-hand wall has been shifted in position, and there are also changes in the scale of the furniture.

Paints range from thick, pasty light colors to thin, translucent warm ones. The thin applications of paint allow the colors of the ground and underlayers of paint to mingle with the upper layers. The thickest paint, the bright vertical strip of light on the back wall to the left of the chandelier, is raised and rounded. White paint was applied thickly and perhaps in layers and glazed with yellow paint. For the most part, De Witte used fairly narrow brushes in this painting. The thin, translucent warm colors of the ceiling and the thin gray colors of the stone floor are tinged by the color of the ground. The complex column at the right edge was laid in with a thin layer of white or light pink paint on top

Fig. TR36.3 Detail of the fluted column in the foreground on the far right shows the layering and diagonal strokes of paint. The thinly painted wood ceiling is in the background.



Fig. TR36.4 X-radiograph with some of the pentimenti marked



of the pink ground and built up with lighter and darker grays (fig. TR36.3). The columns were painted in much the same way as those in the artist's *Interior of the Nieuwe Kerk in Delft with the Tomb of William the Silent* (cat. no. 35). Brushstrokes curve diagonally around the columns to suggest volume. It is evident from viewing with the naked eye and the X-radiograph that the staffage was painted over the architecture and furniture.

The glass windows of the north aisle blur the view outside the church. For this effect De Witte brushed different tones into and over one another. The third large glass window from the left, for example, was painted with a grayish colored paint that contains the pigment smalt. There is a higher concentration of smalt in the darker, lower part of the window than in the brighter, upper area. A yellowish-colored glaze over the gray layer produces a greenish hue that suggests the foliage outside, and a pink glaze over the gray layer indicates the buildings outside. A yellowish glaze applied over the pink and gray layers creates a dull warm green at the middle of the window.

The red cloak of the man at the right consists of a number of layers of paint. First, there is a dull red paint modeled with black and dark lake glazes. Fine black lines outline and define detail. For the brighter red highlights, the artist applied a light cream paint that he then covered with vermilion-cinnabar (and lake?) to get the strongest effect from the red.

There are notable pentimenti at the west end and north aisle of the church. The lower third of the engaged column next to the great organ on the west wall appears in the X-radiograph bright white with brushstrokes (fig. TR36.4). The dark base of the column was originally $\frac{1}{4}$ inch higher. IRR and X-radiography exposed changes in the position of the organ that appear to have to do with adjusting the viewpoint.

The inscription in light pink-gray paint has been abraded and strengthened to some degree. The first letter must be an *E* and the next letter should be a *D*. Following the first two letters, *WIT* are legible. After that, one can possibly read 1651.

The painting is in good condition. Surface paints are somewhat thinned, particularly the painted wood ceiling. The hazy appearance of the ceiling is probably from the varnish. The black sash of the man with the red cape has some abrasion, flaking, and cracking, but it has been restored. The paint on the chandeliers appears strengthened. The varnish is matte and may contain some wax. The painting was sprayed with an acrylic varnish in 1982.

NOTES

- 1 The IR reflectogram was taken using a 1600nm interference bandpass filter. This helped emphasize the fine underdrawing material that seemed less dark and absorbing than the underdrawing in De Witte's *Interior of the Nieuwe Kerk in Delft with the Tomb of William the Silent* (cat. no. 35).
- 2 No analysis was carried out.
- 3 The fairly amorphous and transparent quality of these areas suggests that they are washes that contain carbon-black pigment. However, we cannot tell if they are oil- or water-based without sampling.

1 Avercamp [\(back to entry\)](#)

- 1 For example, it was reported in *Die nieuwe chronijcke van Brabant*, p. 443: "In this year of [15]64 it froze so severely for ten weeks on end that people in Antwerp crossed the Scheldt on foot and horseback from the day after Christmas until Twelfth Night, and because of the great novelty, stalls and tents were erected on the ice, where food and drink and other wares were sold." (In dit iaer van LXIII hever x weken lanck seer sterck ghevroosen / so datme Tantwerpen over die Schelde ghinck te voet en te peerde vanden tweede Kerstdach tot op de dry Coninghen dach / en om der grooter nieuwicheyt / so heeft men daer Craeme en Tenten op ghestelt / en spijse en dranc / en ander coopmanschap op vercocht ghelijcmehier achter figuerlijc siet.) Quoted in The Hague 2001–2, p. 12.
- 2 William Mountague (b. 1645), *The Delights of Holland: or, A Three Month's Travel about That and the Other Provinces*. . . (London, 1696), pp. 221–22. Quoted in Van Strien 1998, pp. 372–73. Mountague was in Holland from August to November 1695; therefore, his report of the winter activities must have been hearsay or derived from another account.
- 3 The game of *colf* was played with a curved wooden stick similar to a modern hockey stick. The object was to hit a wooden ball or sheepskin ball stuffed with cow or calf hair to an agreed target in the fewest number of strokes. See The Hague 2001–2, p. 26, and Roelofs in Amsterdam-Washington 2009–10, pp. 60–61. See also Bergen op Zoom etc. 1982.
- 4 The watercolor is Welcker T 46 and T 510. The painting (Welcker S 14) is canvas mounted on panel, 18½ × 35 in. (47 × 89 cm), and signed with Avercamp's monogram on a barrel. In addition to the elegantly dressed couple in the right foreground, the two paintings share a number of other details, suggesting that they were done close in date to each other.
- 5 Ploos van Amstel 1821–[27?], no. 8: "opnieuw in 't koper gebragt en in zijne eigenlijke coleuren gedrukt." Plomp 1997, vol. 2, no. 20, pp. 52–53. The inscription on Ploos van Amstel's print reads: "HA 1621 fe. dit is frederik de 5de, koning van bohemen en vrouw na het leven getijkent." (This is Frederick V, King of Bohemia, and wife drawn from life.) Laurentius and Niemeijer 1980, no. 8, p. 259. Ploos van Amstel claimed that the original drawing was signed with Avercamp's monogram. John Walsh and Cynthia Schneider in Los Angeles-Boston-New York 1981–82, p. 4, mistakenly state that Avercamp's drawing is inscribed. Avercamp's drawing includes neither a monogram nor a date and does not identify the figures. For a discussion of the drawing and print, see Schapellhouman 2009–10, pp. 114–15, 169n52.
- 6 Welcker and Hensbroek-van der Poel 1979, pp. 66–67, 68–69. Welcker identifies the two youths in the drawing as the elder sons of Frederick and Elisabeth. See also Paris 1972, no. 63.
- 7 A. B. de Vries et al. 1968, no. 16, were the first to question the royal identification, noting that the figures appear in a painting De Vries dates to before 1621, when Frederick and Elisabeth arrived in the Netherlands. His opinion, supported by later authors, was that the figures were intended to be viewed as generic types. John Walsh and Cynthia Schneider in Los Angeles-Boston-New York 1981–82 and Los Angeles 1992–93, p. 5, also rejected the identification, recognizing the lack of resemblance of the figures to authentic representations of the royal couple, such as the grisaille of 1626–28 by Adriaen Pietersz. van de Venne (1589–1662) depicting the pair departing for the hunt ([Rijksmuseum, Amsterdam, inv. no. SK-A-958](#)). The latter two authors also rejected the identification by Welcker 1933 and by Van Regteren Altena in Paris 1972, no. 63, of the woman in profile as Amalia van Solms because the woman in Avercamp's painting does not resemble accepted images of Van Solms. They concluded that the drawing provided models to be used in different combinations in Avercamp's paintings, something that would have been inappropriate for images of the royal couple.
- 8 Du Mortier 2009–10, p. 142. Her suggestion that the elegant group in the right foreground might represent Emilia of Nassau (1569–1629), princess of Portugal, and her retinue, who stayed in Snel's Inn in Kampen for two days in 1620, seems, however, unlikely considering the age of the woman in the painting. Emilia, who was the youngest daughter of William of Orange and his second wife, Anna of Saxony, and thus the half sister of the stadholder Frederik Hendrik, would have been at least fifty in 1620.
- 9 According to Du Mortier 2009–10, p. 152, "Velvet or silk masks . . . were worn for a variety of reasons: to remain incognito, to conceal imperfections such as scars—pockmarks, for instance—or freckles, as protection against the cold, but usually to preserve the highly desirable pale complexion."
- 10 Du Mortier 2009–10, pp. 142–43.
- 11 Du Mortier 2009–10, p. 159.
- 12 In Brueghel's painting, well-dressed aristocrats, probably residents of the distant estate, picnic in cattle fields next to a farmyard where farmers conduct their business. One of the aristocratic women takes a young child by the hand to observe a farm woman milking. In other paintings Brueghel represents aristocrats observing peasants dancing.
- 13 Wallert and Verslype 2009–10, especially pp. 136–37.
- 14 For Avercamp and perspective, see Roelofs in Amsterdam-Washington 2009–10, pp. 56–57.
- 15 Wheelock in Washington 1995, p. 12, observed that Avercamp's painting *A Scene on the Ice* (National Gallery of Art, Washington, DC) shares not only landscape elements with the Carter painting but also "no less [*sic*] than fourteen figure groups." Regarding Avercamp's use of drawings, see Schapellhouman 2009–10.
- 16 Pen and black ink, with watercolor, 4⅞ × 8¾ in. (124 × 222 mm). Welcker T 138.
- 17 Roelofs in Amsterdam-Washington 2009–10, p. 79.
- 18 Engraving, 234 × 298 mm, [Rijksmuseum, Amsterdam, inv. no. RP-P-1885-A-9335](#). Published by Hieronymus Cock (1518–1570), the print remained popular for many years and introduced a number of motifs that appear in Avercamp's paintings: people tying on skates; a woman who has fallen, exposing her naked buttocks; spectators; and people who have fallen through the ice.
- 19 English translation by Nadine Orenstein and Manfred Sellink in Sellink 2007, p. 68, of the inscription added to the second state by the Antwerp print publisher Johannes Galle (1600–1676): "Aij leert hier aen dit beeldt, hoe wij ter werelddt rijen / En slijbberen onsen wegh, d'een mal en d'ander wijs, / Op dees vergancklijckheijt veel brooser als het ijs." The original engraver had left space for an inscription; Galle's late inscription is the only one known.
- 20 Walsh and Schneider in Los Angeles-Boston-New York 1981–82 and Los Angeles 1992–93, p. 4, note the association of fortune-telling with this common symbol of the heat of love. At p. 7n4 the authors refer to Braunschweig 1978, nos. 15, 32, 33, and Amsterdam 1976, no. 28. They correctly reject the sexual association to the dead birds held by the hunter who appears in a number of paintings.

2 Berckheyde [\(back to entry\)](#)

- 1 In the previous catalogues of the Carter collection, the support was incorrectly cited as canvas.
- 2 Vondel 1929–34, vol. 5 (1931), p. 866.
- 3 Hoogewerf 1919, p. 276: "Vreemdelingen staan verbijsterd wanneer zij het voor het eerst aanschouwen, en het lijkt wel of alle vier de windstreken van deze wereld zich hebben beroofd om haar te verrijken en de meest zeldzame en verbazingwekkende schatten in haar haven te brengen." English translation from Amsterdam 1997, p. 34. The painting Cosimo purchased directly from Jan van der Heyden is *The Town Hall of Amsterdam*, 1667, oil on canvas, 33⅞ × 36¼ in. (85 × 92 cm) ([Galleria degli Uffizi, Florence, inv. no. 1890: 1211](#)). See Greenwich and Amsterdam 2006–7, no. 9,

- pp. 122–25, ill. For Cosimo de' Medici's visits to the Netherlands in 1667–69, see L. Wagenaar 2014.
- 4 Amsterdam 1997.
 - 5 In other paintings (see, for example, *The Dam Square Looking toward the North*, [Amsterdam Museum](#), inv. no. SA 2106; Amsterdam 2008, p. 139, ill.), Berckheyde, like his contemporary Jan van der Heyden (see, for example, *The Town Hall of Amsterdam*, n. 3 above), took a position just south of the building and slightly east at the entrance to Dam Square from the Kalverstraat or the Kromleboogsteeg so that he could represent an oblique view of the Town Hall with the Nieuwe Kerk in the distance.
 - 6 Houses on the opposite side of the canal made it difficult to view the back of the building directly from the west, and the bend in the canal and the base of the unfinished tower of the Nieuwe Kerk made it difficult to view it from the north.
 - 7 Amsterdam 1997, p. 14. The drawings belong to a group of approximately ten separate views of Amsterdam canals. The view of the Nieuwezijds Voorburgwal is drawn from about the same vantage point. The dominant building is the Nieuwe Kerk, which is obscured in Berckheyde's painting by the later construction of the Town Hall.
 - 8 Nieuwenhuizen 1974, figs. 34 and 36.
 - 9 Amsterdam 1997, p. 96. The procedure used by Berckheyde thus differs from that of Van der Heyden, who used a transfer drawing (see cat. no. 14).
 - 10 Peeters 1991 believes that Berckheyde based the painting on another drawing in which he updated the appearance of at least one of the houses. Regarding the Thyssen-Bornemisza painting, see also Gaskell 1990, pp. 294–97.
 - 11 Los Angeles-Boston-New York 1981–82, pp. 9–11.
 - 12 Amsterdam 1918, no. 10, ill. The lighting and perspective of the canal are similar in both paintings, but the details of life on the canal are different and simpler in the Muller painting. In that version Berckheyde represents men unloading barrels from a barge onto the quay and two sailboats, their leeboards raised, docked along the east side of the canal.
 - 13 Amsterdam 1665, book 4, p. 245. The flower market was moved to its present location along the Singel in 1862. The former flower market is the location of the present-day print collectors' market.
 - 14 J. Wagenaar 1760–67, vol. 2 (1765), part 4, book 1, p. 427.

3 Van Borssom [\(back to entry\)](#)

- 1 Cramer 1970–71, p. 27, attributed the painting to Adriaen van de Velde (1636–1672) but noted “Traces of signature . . . some scholars identify the signature as by Anthonie van Borssom . . . to whom the work has also been given.” Correspondence in the Hans Cramer Records, Box 108, Folder 10, Getty Research Institute, indicates that on 29 March 1971 Kenneth Donahue, director of LACMA, wrote to Hans Cramer, “please send photographs of the Adriaen van de Velde *Flat Panorama Landscape*. . . [A. B. de Vries, former director of the Mauritshuis and the RKD–Nederlands Instituut

- voor Kunstgeschiedenis, The Hague] thought Mr. Carter might be interested in the picture.” Donahue wrote to Cramer again on 14 May 1971 (Box 110, Folder 11) after the painting had arrived in Los Angeles, noting, “Ben Johnson, Head of Conservation, studied the picture carefully and both Dr. de Vries and Egbert Haverkamp Begemann commented on the authorship. Both of them feel, in fact, that there is no doubt the picture is Anthonie van Borssom rather than Adriaen van de Velde. In studying the signature, Ben Johnson has come to the same conclusion.” Cramer sold the painting as by Van Borssom to the Carters in 1971. He incorrectly identifies the view as “seen from Rhenen.”
- 2 See also Anthonie van Borssom, *View of Schenckshanz and the Eltenberg, near Emmerich*, ca. 1656, oil on canvas, 39¼ × 49¾ in. (99.2 × 125.3 cm), [Philadelphia Museum of Art](#), inv. no. W1901-1-2.
 - 3 The inclusion of cattle, as well as the delicate red and white wildflowers that animate the foreground, especially in the views of Schenckshanz, reveals Van Borssom's familiarity with the paintings and prints of cattle by Paulus Potter (1625–1654), with whom his early work has been confused. For example, Van Borssom, *Barnyard Scene* (ca. 1650–55, oil on canvas, 20 × 27 in. [50.8 × 68.6 cm]), [The Metropolitan Museum of Art, New York](#), inv. no. 32.100.12) was acquired by the Metropolitan with a fake signature of Paulus Potter. Liedtke 2007, vol. 1, no. 20, pp. 84–86. In contrast to the paintings of Potter, however, in Van Borssom's paintings, the cattle never dominate the landscape.
 - 4 Butkens 1626, p. 54. Rademaker 1725, no. CCLXXIV, “View in the year 1520 of the ancient, and fine Fortress of *Lynden*, commonly Called the *Terlee*'s [ter Lede] Castel, not far from *Rhin*'s River and near the *Rhenen* Town: that Edifice subsist still, but t'is now very much altered by the changes made to it.” Rademaker provides descriptions in Dutch, French, and English for each print.
 - 5 It is uncertain which count could have commissioned the painting. In 1664 George Frederick, graaf van Waldeck Piermont ende Culenborch, is mentioned as the heir of Hendrick Walrat, graaf van Waldeck Piermont ende Culenborch.
 - 6 Liedtke 2007, vol. 1, pp. 84–86, and n. 3 above.
 - 7 See, for example, *Spring Landscape (May)*, dated and monogrammed 1587 LVV ([Kunsthistorisches Museum, Vienna](#), inv. no. 1065). Anthonie van Borssom, *Park of van Johan Maurits van Nassau*, oil on canvas, 55½ × 78¾ in. (141 × 200 cm) (Kaiser Wilhelm Museum, Krefeld, inv. no. 199).
 - 8 Ertz 1979, no. 246. Between 1611 and 1612 Brueghel portrayed the castle in a number of paintings in which the archdukes and their retinue are seen enjoying the pleasures of the countryside within sight of the castle. In the large (73¼ × 115 in. [186 × 292 cm]) version dated 1612 at Dijon (Ertz 1979, no. 262), the emphasis is topographical without figures.

- 9 The hill was important strategically for defense because it provided one of the few places from which the surrounding territory could be viewed for miles.
- 10 Sepp 1773, p. 85: “Aan de Westzyde heeft men een zeer hoogen Berg, welke veeltyds becommen word, om van daar een der fraaiste Gezichten over den Rhyn, als mede op de Neder-Betuwe, en over de Rheensche Veenen te aanschouwen.” Quoted in Washington-London-Amsterdam 2001–2, no. 17, p. 194n2; partial English translation, p. 126.
- 11 The stone table was constructed of a large bluestone slab that had been found on the mountain. The origin of the name Koningstafel is not known. It is presumed that it referred to Frederick V, who reportedly enjoyed the view from this spot. Frederick and his wife, Elisabeth Stuart (1596–1662), the sister of Charles I of England, established residence in the Netherlands after the Catholic troops of the emperor deposed the couple as the Protestant king and queen of Bohemia. In medieval times the Heimenberg, an earthen fortress known as a ringwall, was situated on the Grebbeberg.
- 12 Washington-London-Amsterdam 2001–2, no. 17. Cuypp painted a second smaller version of the subject, *View of Rhenen with Travelers*, ca. 1645, wood, 26⅝ × 35⅝ in. (67.5 × 90.5 cm), private collection, in which the travelers look in a different direction toward Rhenen. See foldout ill. in The Hague 1991, no. 8, p. 63.
- 13 The drawing is signed in the lower left corner “v. Borssoms.” The relatively large size (9⅞ × 17½ in. [139 × 445 mm]) and finished quality of the drawing suggest that it was not done as a preliminary sketch but probably, like the painting, based on a now-lost sketch made on location.
- 14 Pen and brown ink, brown, blue, red, and yellow wash, framing lines in pen and brown ink (mostly trimmed away). Davies 2014, no. 33, p. 50. See also a painting attributed to Anthonie van Borssom, falsely signed *J. v. Kessel* (19 × 22⅜ in. [48.5 × 57.5 cm]), sold London, Christie's, 7 July 2000, lot 133. Bernt 1970, vol. 2, fig. 617. For the Grebbeberg and Koningstafel, see Schoemaker 2007, pp. 170ff. I am grateful to Laurens Schoemaker for directing me to his book and to the painting sold at Christie's.

4 Bosschaert [\(back to entry\)](#)

- 1 See Technical Report. The lower right corner of the copper panel, including the date, is damaged and heavily restored.
- 2 Frederik van Schurman, a Protestant, left Antwerp and moved to Cologne, where he was raised to nobility by the emperor. He later moved to Utrecht, where he apparently knew Bosschaert. Van Schurman was in The Hague in 1621 and died in Franeker, Friesland, in 1623. He is best known as the father of Anna Maria van Schurman (1607–1678). The first woman to attend a European university (Utrecht), she was a painter, engraver, poet, and noted scholar, who argued in her publications for the education of women.

- 3 Bredius 1913, p. 138: “Mijn vader Ambrosius Bosschaert is gesturven in Schravenhage in ’t jaer als den 12 jarigen Trebes uut was, doch was woonachtig binnen Breda maer near den Hage getrocken om een blompot te leveren die hij hadde gemaect voor de bottelier van Sijn Hoohcheyt daervoor hij dusent gulden hadde bedongen ende is aldaer sieck geworden ten huysse van joncker Schuermans, vader van Anna Maria Schuermans ende aldaer gesturven ende in Schravenhage begraven, tot droefheyt van veel liefhebbers.”
- 4 The painting may be *Bouquet of Flowers in a Glass Vase*, signed and dated 1621, oil on copper, 12 $\frac{7}{16}$ × 8 $\frac{1}{2}$ in. (31.6 × 21.6 cm), *National Gallery of Art, Washington, DC*, inv. no. 1996.35.1. The reverse of the painting includes the inscription *joncker*, the term Maria Bosschaert used to refer to Van Schurman. The reference to the artist’s death in the inscription on an illusionistic plaque attached to the front of the table, “C’est l’Angelique main du gra[n]d Peindre de Flore AMBROSE, renommé jusqu’au Riuage Mort” (It is the angelic hand of the great painter of flowers, Ambrosius, renowned even to the banks of death), further suggests that the painting was the one Bosschaert took to The Hague just before his death, and that the inscription was added later by another artist. For a discussion of this painting, see Wheelock Online Editions.
- 5 Thorn prunts are formed by large glass drops broadly melted on the glass and pulled out to a point.
- 6 Goedde 1989, p. 38. The other still lifes set against a landscape or only an open sky are (1) *Vase with Flowers in a Window*, ca. 1618, oil on wood, 25 $\frac{1}{4}$ × 18 $\frac{1}{8}$ in. (64 × 46 cm) (*Mauritshuis, The Hague*, inv. no. 679; Bol 1960, no. 37); (2) *Bouquet of Flowers*, oil on copper, 8 $\frac{3}{8}$ × 6 $\frac{7}{8}$ in. (22 × 17.5 cm) (*Musée du Louvre, Paris*, inv. no. RF 1984-150; Bol 1960, no. 38); (3) *Still Life of Roses in a Berkemeijer Glass, with Butterflies and a Snail, in an Arched Stone Window with a Landscape Beyond*, oil on copper, 11 × 9 $\frac{1}{4}$ in. (28 × 23.5 cm) (private collection, United States; Bol 1960, no. 44); (4) *Roemer with Roses in an Arched Window*, oil on copper, 12 $\frac{1}{4}$ × 9 in. (31 × 23 cm) (private collection; Bol 1960, no. 45); and (5) *Roemer with Roses in an Arched Window*, oil on copper, 11 × 9 in. (28 × 23 cm) (Museum of Fine Arts, Boston, Rose-Marie and Eijk van Otterloo Collection).
- 7 Bosschaert’s first paintings of a bouquet placed in a niche date from his Utrecht period, when he was in contact with Roelandt Savery. Bosschaert introduced the view of the distant river landscape after he moved to Breda in late 1619, the date of the Carter painting.
- 8 Hollstein 1949–2010, vol. 9 (1953), no. 24, 24 $\frac{3}{8}$ × 17 $\frac{5}{8}$ in. (620 × 45 mm) and Hollstein 1993–, vol. 2 (1994), no. 242. Illustrated in San Francisco–Baltimore–London 1997–98, p. 358, fig. 2; and Segal 1990, p. 49. A less convincing source is mentioned in Los Angeles–Boston–New York 1981–82, p. 18, in which the authors suggest the inspiration “was a remarkable, enigmatic picture by Pieter Bruegel the Elder, the *Two Chained Apes* of 1562 [7 $\frac{7}{8}$ × 9 in. (20 × 23 cm), *Gemäldegalerie, Staatliche Museen zu Berlin*, inv. no. 2077] . . . in which monkeys are placed in a stone window through which a view of Antwerp can be seen.”
- 9 In a letter to his patron Cardinal Borromeo, Bosschaert’s contemporary Jan Brueghel the Elder claimed that he had painted the bouquet of flowers totally from nature without the aid of drawings, capturing the likeness of each flower as it bloomed over the course of four months. Brueghel’s claim may be documented by his painting in which Flora paints a large flower still life while referring to individual blossoms placed in a vase on a table, which does not, however, duplicate the still life on the easel (*Pictura in a Painter’s Studio*, formerly with Johnny van Haeften, London). If Brueghel did indeed paint the individual flowers directly from life as they bloomed, this was probably the exception, since he comments that he worked without the aid of drawings. Breninkmeijer de Rooij 1996, pp. 61ff.
- 10 Wheelock (Washington 1999, p. 28) reported finding pouncing in a number of images in a copy of Crispin van de Passe’s *Hortus Floridus* at the Folger Library. See also Wallert 1999, Murray and Groen 1994, and Groen and Murray 1991.
- 11 Emanuel Sweerts, who sold rare bulbs, shells, and other exotica, published *Florilegium*, a catalogue without text to advertise plants for sale at the Frankfurt fair in 1612. Sweerts’s organization of the plants in family groups broke from the typical seasonal arrangements and marked a step toward the scientific categorization of plants that would not be defined until the early eighteenth century. Images in both the seventeenth-century collector’s albums and stock books contrast dramatically with the two-dimensional woodcut illustrations in herbals, which were often, if not generally, drawn from pressed rather than recently cut flowers. Bosschaert, whose eldest daughter, Maria (1605–1636), married Emanuel Sweerts’s son Hieronymus Sweerts (ca. 1603–1636) in Amsterdam in 1627, presumably knew the dealer.
- 12 Van de Passe 1614. Although Crispijn van de Passe II was the primary author, the book was a collaborative effort that included work by his father and brothers, who were also artists and printmakers. Like Sweerts’s book, Van de Passe’s incorporated some prints from previous publications.
- 13 See, for example, the beautiful set of gouache drawings of individual tulips known as *The Great Tulip Book* at the *Norton Simon Museum, Pasadena*, inv. no. M.1974.08.005.D.
- 14 The large prints were arranged in the album according to the seasons in which the flowers bloomed. The final publication was sold in two versions, either black-and-white or hand-colored. In 1613 a black-and-white copy could be acquired for 35 florins; a hand-colored version cost 500 florins. Barker 1994, p. 16.
- 15 Penissi 2007.
- 16 Lobelius was a physician in Middelburg as well as physician to William I, prince of Orange, and later to James I of England.
- 17 Before his appointment to the newly established position of Horti Praefectus at the University of Leiden in 1593, Clusius had established the Imperial Botanic Garden in Vienna, served as adviser to Wilhelm IV, landgrave of Hesse, and published a book on the flora of the Iberian peninsula, *Rariorum Aliquot Stipium* . . . (1576). He was responsible for introducing and distributing many new plants from Africa and the Americas and especially bulbs from Asia: crown imperials, irises, hyacinths, anemones, ranunculi, narcissi, and lilies, as well as tulips. For Gemmingen, see Reithmeier 2010.
- 18 Dr. Adriaen Pauw (1581–1653), grand pensionary of Amsterdam (1631–36), whose son was a consul in Turkey, grew nothing but Semper Augustus on his estate in Heemstede and jealously guarded its propagation. Pavord 1999, p. 133.
- 19 Quoted in Breninkmeyer-de Rooij 1996, p. 49.
- 20 Bosschaert first introduced the yellow fritillaria in *Bouquet of Flowers in a Stone Niche*, 1618, oil on copper, 21 $\frac{7}{8}$ × 15 $\frac{1}{2}$ in. (55.5 × 39.5 cm), *Statens Museum for Kunst, Copenhagen*, inv. no. KMSp211.
- 21 Initially identified by Bergström 1956, p. 65.
- 22 Pliny 1961–68, vol. 9 (1968), p. 309 (36.59–65).
- 23 See, for example, Los Angeles–Boston–New York 1981–82, p. 17, where biblical verses associating the brief life of flowers with *vanitas* are often cited, including Isaiah 40:6, “All flesh is grass, all the goodness thereof is as the flowers of the field: the grass withereth, the flower fadeth; because the spirit of the Lord bloweth upon it.” On p. 19n6, the authors note, “The verse from Isaiah 40 is inscribed below an etching by Claes Jansz. Visscher of 1635, probably after a painting of about 1600.” Münster–Baden–Baden 1979–80, p. 320, fig. 175.
- 24 Visscher 1614, emblem V. Emblem IV, illustrated by shells, observes disdainfully, “It’s disgusting where a fool leaves his money” (Tis misselijck waer een geck zijn gelt aen ley). Regarding the tulip, see Schama 1987, pp. 350–66; and Pavord 1999.
- 25 The reference to transience and vanity is, for example, explicit in Jacob de Gheyn’s *Vanitas Still Life*, 1603 (*The Metropolitan Museum of Art, New York*, inv. no. 1974.1), which includes a single tulip in a vase with Spanish coins, a skull, and a bubble. An inscription on a flower still life in a glass attributed to Jan Brueghel the Elder formerly with Richard Green, London, includes a cartouche in which is written: “Wat kyckth ghy op dees blom die u soo schone schynt / En door des sonnen cracht seer lichtelyck verdwindt / Ledt op godts woordt alleen dwelck ewuich bloeyen siet / Waerin verkeert de rest werelts dan, In niet.” (How closely you regard this flower which seems to you so fair / It fades away so easily in the sun’s strong glare / Be mindful of the word of God which alone blooms eternally / Then to what does the rest the world turn? To nothing.) Quoted from De Jongh 1982, p. 37n12, ill. IV on p. 31.
- 26 Sweerts 1976 (1612), pp. xi–xii.
- 27 Barker 1994, p. 13.

5 Both (back to entry)

- 1 The composition is repeated in reverse in Both's etching *River Crossing*, Bartsch 8.
- 2 De Bie 1661 (1971), inscription under Both's portrait.
- 3 Sandrart 1675–79 (1925), p. 185, notes: "in den Landschaften die Manier des berühmten Claudi Lorrennes." Regarding Both's paintings for the Buen Retiro, Madrid, 1640–41, see Burke 1976, pp. 80–101, and Röhrlisberger 1961, vol. 1, pp. 155–61.
- 4 Oil on canvas, 39¼ × 49¼ in. (100 × 125 cm). Röhrlisberger 1961, vol. 1, no. 232, fig. 96.
- 5 In New York 1985, no. 8, the authors distinguish between the use of the bridge by the two artists, noting that bridges in Claude's paintings are placed to give horizontal emphasis, whereas in Both's paintings, the bridge is placed on a diagonal.
- 6 For Andries Both, see Waddingham 1964 and Burke 1976.
- 7 See, for example, *Italian Landscape with Draughtsman*, 1650–52, oil on canvas, 73⅝ × 94½ in. (187 × 240 cm), [Rijksmuseum, Amsterdam, inv. no. SK-C-109](#).
- 8 Ann Sutherland Harris in New York 1985, p. 78n3.
- 9 Sandrart 1675–79 (1925), p. 184: "Ein andermal sind wir, Pousin, Claudi Lorenes und ich, Landschaften nach dem Leben zu mahlen oder zu zeichnen auf Tivoli geritten, da dann auf der Ruckreise aus Sorge eines einbrechenden Regens Bambatio, unwißend unser, vor uns heim geritten."
- 10 No drawing of the scene by Both is known. A drawing representing the scene formerly attributed to him is now considered a copy after his work by Willem de Heusch (1625–1692), who knew Both in Utrecht after both men had returned from Italy: pen and ink with wash, 7⅞ × 11⅞ in. (200 × 300 mm). Sale Paul Brandt, Amsterdam, 5 Apr. 1944, lot 41, where it is incorrectly identified as Ponte Molle. Last known owner, P. L. Mulder.
- 11 The bridge is represented in its proper orientation in, for example, two very large paintings in the Galleria Doria Pamphilj, Rome, by Gaspard Dughet (1615–1675) (Boisclair 1986, no. 114, fig. 155), and by Bartolommeo Torreggiani (1590–1675), in the Accademia San Luca, Rome.
- 12 Faucheux 1857 (1969), p. 41, no. 6: "*Ponte logano vicino à Trivoly* [includes view of Tomb of the Plautii], Israël Silvestre incidit cum Privilegio Regis, 155 × 74." The print is one of a suite of twenty-one *Vues d'Italie* by Silvestre. It is incorrectly identified as "Veüe du Pont Lamentano proche de Tivoli." Born in Nancy, France, by 1634–35 Silvestre was in Paris, where he was the student of his uncle Israël Henriët (ca. 1590–1661). The younger artist was in Italy between 1638 and 1641 and again from about 1643 to 1653.
- 13 New York 1985, pp. 77–79.
- 14 Los Angeles-Boston-New York 1981–82, p. 22, fig. 2. Both, *Landscape with River*, ca. 1645–50, oil on canvas, 41 × 46½ in. (104.2 × 118.2 cm), sale, Rome, Finarte, 3 Dec. 2009, lot 69, formerly David G. Carter (no relation to Edward Carter)

- collection, New Haven. HdG 1907–28, vol. 9 (1926), no. 94; Burke 1976, no. 76, as *Landscape with River [and Ponte Molle?]*, purchased from the Schaeffer Gallery, New York, 1957.
- 15 HdG 1907–28, vol. 9 (1926), no. 89; Burke 1976, under no. 76, as a copy. The painting was formerly in the Lansdowne collection, London, and later with the dealer Bruno Meissner, Zürich. It was sold as *A Southern River Landscape*, oil on canvas, 37⅝ × 43¾ in. (95.5 × 111 cm) by a follower of Both at Sotheby's, London, 19 Feb. 1986, lot 54. The painting repeats the landscape and includes the draftsman and his companion but represents different figures in the right foreground.
 - 16 Burke 1976, pp. 226–27, regarding the replica formerly owned by David Carter, identifies two works by De Heusch that are variations of the same composition: a drawing in the Museum Kunstpalast, Düsseldorf, inv. no. FP 5224 (Schaar 1968); and the painting *Italian Landscape at Sunset*, 1660–92, oil on copper, 8⅝ × 11¼ in. (22 × 28.5 cm), signed *GDHeusch* ([Rijksmuseum, Amsterdam, inv. no. SK-A-149](#)). Heusch sometimes used Guglielmo, thus the G in the initials.

6 De Bray (back to entry)

- 1 Ben Broos in The Hague-San Francisco 1990–91, p. 189, citing the comments about another painting in Segal 1982, p. 51, suggests that the ruddy glow of the painting refers to twilight, the frontier between day and night.
- 2 In many areas the green pigments have changed to a rusty brown tonality. See Technical Report.

7 Van de Cappelle (back to entry)

- 1 The leeboards on either side of the yacht helped to reduce its drift. The short, oval leeboards of yachts and other inland watercraft differed from the long, narrow ones used for seagoing vessels. Pivoted at the forward end at deck level, the board on the lee side is lowered when sailing. Rotterdam-Berlin 1996–97, p. 34.
- 2 States barges were large rowboats with square sterns that were used for ferrying dignitaries from vessel to vessel or from land to ship and vice versa. The passengers sat on benches on the afterdeck, sometimes under a shelter near the helmsman. The barge depicted by Van de Cappelle has painted decorations on the gunwales. The sterns of states barges were also often painted or carved. Barges were standard equipment of merchant vessels in the seventeenth century. Rotterdam-Berlin 1996–97, p. 31.
- 3 I am grateful to Elisabeth Spits at the Nederlands Scheepvaartmuseum, Amsterdam, for her help in identifying the location and the ships.

- 4 The gaff, "a straight or curved spar serves to extend the head of a fore-and-aft sail. The gaff is hoisted by halyards." Rotterdam-Berlin 1996–97, p. 34.
- 5 The horizontal alignment and vertical reflections of the fishermen in the boat at the left and standing in the shallows on the right, like the sailboats on either side of the horizon, contribute to the perception of balance and calm.
- 6 The introduction to his inventory states (in translation from the Dutch), "In praise of the art of Jan van de Cappelle who taught himself to paint out of his own desire" (Russell 1975, p. 48). The inventory drawn up between 4 January and 13 August 1680 was originally published by Bredius 1892, pp. 31–40. Russell 1975, pp. 48–57, published a list in translation of the paintings and drawings, as well as a summary of other sections. The impressive collection included 200 paintings and more than 6,000 drawings, among which were 1,350 drawings by Simon de Vlieger, 900 drawings by Hendrick Avercamp, and 600 drawings by Jan van Goyen, as well as numerous works by Jan Porcellis, all artists who shared Van de Cappelle's fascination with the atmospheric effects of light and reflections. A number of paintings by De Vlieger and Porcellis are described in the inventory as "greys." For example, "A Quiet river scene, in greys, by Jan Porcellis" (Russell 1975, no. 38, p. 50). In the Parlor or Green Room a painting is noted as "A small seascape by the Deceased, after Porcellis" (Russell 1975, no. 116, p. 53).
- 7 C. P. van Eeghen 2011, p. 212; Kelch 1971, pp. 9, 122; and Russell 1975, pp. 21ff.
- 8 The inventory of Van de Cappelle's possessions made at the time of his death includes a yacht.

8 Claesz. (back to entry)

- 1 For the earlier tradition, see Osias Beert the Elder, *Dishes with Oysters, Fruit, and Wine*, ca. 1620–25 ([National Gallery of Art, Washington, DC, inv. no. 1995.32.1](#)), and Floris Claesz. van Dijck, *Still Life with Fruit, Nuts, and Cheese*, 1613 ([Frans Hals Museum, Haarlem, inv. no. os 1-76](#)).
- 2 Senenko 2009, p. 580: "The date on this painting has previously been read as 1642, but it can be read quite clearly as 1646."
- 3 The painting is signed with a monogram and dated on the right, beside the table: *P. C. Ao.* Amsterdam 2007, no. 46, pp. 103–4.
- 4 In addition to the paintings in Moscow and Amsterdam, closely related still lifes by Claesz. dated 1647 are in the Kunsthalle Bremen ([inv. no. 325-1911/9](#)), in the Szépművészeti Múzeum, Budapest ([inv. no. 1026](#)), and in the State Hermitage Museum, Saint Petersburg ([inv. no. 1046](#)).
- 5 Hochstrasser 2007, p. 38, referring to Pieter de la Court, *The True Interest and Political Maxims of the Republic of Holland and West Friesland* (London, 1702) and *Interest van Holland, ofte, gronden van Hollands-welvaren* (Amsterdam, 1662).
- 6 For salt, see Hochstrasser 2007, pp. 160–71.
- 7 Hochstrasser 2007, p. 163. The citation comes from the concluding lines of Cats's poem in the chapter on salt in Van Beverwyck 1636, p. 179.

- 8 According to Hochstrasser 2007, pp. 163–64, until 1500 salt was extracted from Dutch soil through a process called *darinkdelven*, which Van Beverwyck 1636, p. 179, describes in his chapter on salt: “Here in our land earlier there used to be no salt in use, except that dug out of the earth along the sea. They burned the earth to ashes, and making a lye out of this with warm water, drew out very white and shiny salt, which they called *zel* or *zilt-zout*.” This process, which was carried out especially in Zeeland and Friesland, contributed to the disastrous Saint Elizabeth’s flood of 1421, which drowned large parts of southern Holland. In 1515 Charles V forbade the digging of turf except for personal use. Jacob van Ruysdael (1628/29–1682) represents people harvesting salt in *Banks of a River*, 1649 (University of Edinburgh, on loan to the National Gallery of Scotland). The Salt Islands, off the west coast of Africa, which were discovered by Zeeland shippers in 1528, became a major source of salt for Europe.
- 9 Hochstrasser 2007, p. 166. The salt trade in the West Indies began about 1600, when the Dutch discovered a great salt sea on Punta de Araya, Venezuela. The salt sea was formed by a continuous natural process and had the added advantage of being free.
- 10 Hochstrasser 2007, p. 72, notes that the importation of lemons to the Netherlands began after the sea trade with the Mediterranean was well established. The transportation of citrus over the Alps from Italy was difficult because the fruit could not be exposed to temperatures below 50°C (410°F).

9 Coorte [\(back to entry\)](#)

- 1 Coorte introduced the tabletop motif in his paintings in 1685. Regarding the use of a template, see Bijl et al. 2008.
- 2 The Hague 2008, p. 57, notes that two-thirds of Coorte’s oeuvre is painted on paper; thirty-one paintings on paper are pasted to wood panels and seven to canvas.
- 3 The Hague 2008, pp. 57, 60, citing correspondence from Martin Bijl.
- 4 Oil on paper mounted on wood, 10 $\frac{5}{8}$ × 8 $\frac{1}{4}$ in. (26.9 × 20.4 cm). The Hague 2008, no. 16.
- 5 See, for example, *Still Life with a Spray of Gooseberries*, 1705, oil on canvas, 12 $\frac{1}{4}$ × 9 $\frac{1}{4}$ in. (31 × 23.5 cm), private collection; The Hague 2008, no. 58.
- 6 See Technical Report. Coorte may have intended to paint the strawberries in a crockery bowl.
- 7 Los Angeles-Boston-New York 1981–82, p. 39.
- 8 The Hague 2008, no. 54, oil on canvas, 11 $\frac{5}{8}$ × 9 in. (29.5 × 22.8 cm), New York, Ivor Foundation, and no. 55, oil on canvas, 11 $\frac{3}{4}$ × 8 $\frac{7}{8}$ in. (30 × 22.6 cm), private collection.
- 9 Rinaldi 1989, pp. 154, 139.
- 10 See, for example, *Still Life with a Bowl of Strawberries*, 1704, oil on paper mounted on canvas, 11 $\frac{5}{8}$ × 9 in. (29.5 × 23 cm), private collection, Germany; The Hague 2008, no. 52.

- 11 Quoted in The Hague 2008, p. 61, from Wilhelmus Beurs, *De groote wereld in ’t klein geschildert, of schilderagtig taferel van ’s weerelds schilderijen . . . verklarende de hooftveren . . .* (Amsterdam, 1692), p. 143.
- 12 The Hague 2008, p. 61.
- 13 See, for example, *Still-Life with Strawberries, Asparagus and Grapes* (Michaelis Collection, Cape Town; Buvelot 2008, fig. 20), which resembles Coorte’s early paintings such as *Bowl with Strawberries, Gooseberries and Asparagus on a Stone Ledge with Draped Velvet Cloth*, 1685, private collection (The Hague 2008, no. 5).
- 14 See, for example, Abraham van Calraet, *Still Life with Peaches*, oil on panel, 13 × 10 $\frac{3}{4}$ in. (33 × 28 cm), [Museum Boijmans Van Beuningen, Rotterdam](#), inv. no. 1394 (OK).
- 15 Het Utrechts Archief, Archive Familie Des Tombe, inventory no. 26, inv. no. 847, dated 24 September 1780, probate inventory of the possessions of Jacob van Citters and his son Jacob Verheije van Citters, Kasteel Poppekensburg, p. 1, item 8: “Een Bloem Stuck door Coorde te Vlissingen.” Getty Provenance Index, Archival Inventories Database, N-1744 (Citters), also cited by The Hague 2008, p. 121.
- 16 The Hague 2008, p. 18, cites Bol 1977, pp. 4–5, 31, 63.

10 Cuypp [\(back to entry\)](#)

- 1 Los Angeles-Boston-New York 1981–82, no. 10, pp. 40–45, dates the painting early to mid-1650s. More recently, Washington-London-Amsterdam 2001–2, no. 41, dates it late 1650s.
- 2 Waagen 1854, vol. 2, no. 2, p. 110. After seeing the painting in Lord Ashburton’s collection, Waagen wrote, “The composition itself has something more noble and poetical than is usual with [Cuypp]; to this is added a rare power and an energy of foreground with the most delicate gradation of the clear tones to the warm evening sky, so that the picture is one of the most beautiful that ever came from the hand of this master.”
- 3 During the nineteenth century, when nationalist interests emphasized the differences between Catholic Belgium and the Protestant Netherlands, religious subjects were not generally expected in Dutch paintings.
- 4 Frankfurt-Edinburgh-London 2006, no. 36.
- 5 Bartsch 53, 55, and 56.
- 6 Hendrik Goudt, *The Flight into Egypt*, 1613, engraving (Hollstein 1949–2010, vol. 8 [1953], no. 3). The print had widespread influence.
- 7 In addition to the Carter painting and that at the Metropolitan Museum (see above), a third painting is attributed to Cuypp, *Flight into Egypt*, oil on wood, 40 $\frac{1}{2}$ × 60 $\frac{1}{4}$ in. (105 × 153 cm), formerly Goudstikker, Amsterdam (sale, Berlin, 12 Mar. 1941, lot 28), reproduced in Los Angeles-Boston-New York 1981–82, p. 43, fig. 3. Its current location is unknown.
- 8 Liedtke 2007, vol. 1, p. 140, describing the Metropolitan’s painting: “The beautiful *Flight into Egypt* from the Carter Collection (Los Angeles County Museum) could be described as a larger and more elaborate version of the present work. And while the two paintings date from about the same time, one would imagine that the Carter picture is the slightly later.”

11 Van Goyen [\(back to entry\)](#)

- 1 See H.-U. Beck 1972–87, vol. 2 (1973), nos. 290–319.
- 2 The city became an island in 1421, when the Saint Elizabeth’s flood drowned large parts of southern Holland, killing more than one hundred thousand people. It is bordered today by the Oude Maas, the Benede Merwede, the Nieuwe Merwede, the Hollands Diep, and the Dordtsche Kil.
- 3 In 1220 William I, count of Holland, granted city rights to Dordrecht, making it the oldest city in Holland. It was also the city where in 1572 representatives of all Dutch cities gathered to declare independence from Spain and acknowledge William of Orange as leader of the Dutch state—beginning the Eighty Years’ War.
- 4 The Synod of Dort met to resolve the theological dispute between orthodox Calvinists and the Arminians, liberal Calvinists led by Johan Wytenbogaert (1557–1644) that had brought the country to the brink of civil war. Ultimately the Arminians (later known as Remonstrants) were defeated, resulting in the formation of the Dordrecht Confession of Faith. Evelyn 1983, p. 15.
- 5 J. De Vries 1981, p. 57. Daily sailings were also available between Rotterdam and Walcheren and from both cities to Antwerp. Veere, one of four harbors on Walcheren, was first visited by Scottish merchants in 1439. By 1505 they had established it as their court from which they conducted trade with Europe.
- 6 J. De Vries 1981, p. 59.
- 7 *View of Dordrecht*, p. 72, from the *Dresden Sketchbook*, ca. 1648, black chalk on paper, 5 $\frac{1}{8}$ × 7 $\frac{1}{2}$ in. (130 × 190 mm). H.-U. Beck 1972–87, vol. 1 (1972), no. 846, p. 271, and no. 846/72k, p. 278.
- 8 The *beurtvaart* tows a small rowboat, probably used as a lifeboat; the barrel served as ballast to keep the rowboat from overturning.
- 9 Braun and Hogenberg 1572–1617 (2008), p. 156.
- 10 J. Michael Montias (Montias 1987 and 1990) was the first to recognize that the introduction of a technique using thin paint applied in a swift and straightforward manner was stimulated by lowered costs, which made it possible for Van Goyen and others to work for a broader market. Sluijter 1999 (2009) recognizes that the technical innovations should also be seen in terms of the artist’s desire for fame and profit and the importance attached to the appearance of naturalness. He attributes the introduction of the loose technique to the influx of immigrants from the Southern Netherlands, where it had already been practiced in the sixteenth century. Writing in 1604, Karel van Mander mentions a number of artists from the Southern Netherlands who painted in a swift manner and were much admired by art lovers (Sluijter 1999 [2009], p. 7).
- 11 Sluijter 1999 (2009).
- 12 Jan Jansz. Orlers and Jan Pietersz. Dou, *Beschrijvinge der stad Leyden: Inhoudende ’t Begin, Den Voortgang, Ende Den Wasdom Der Selver . . . In Desen Tweeden Druck, Boven Vele Vermeerderingen, Vergroot Met Een Derde Deel, Inhoudende Den Staet Ende Regeringe Der Stad Leyden . . .* (1614; Leiden, 1641), p. 373, quoted in Sluijter 1999 (2009), p. 11.

12 Van Goyen [\(back to entry\)](#)

- 1 The lower part of the date was lost when the panel was cut. See Technical Report.
- 2 Regarding Van Goyen's views of Arnhem, see H.-U. Beck 1972–87, vol. 2 (1973), nos. 272–89. The view from the river is represented by no. 275, *View of Arnhem across the Rhine from the South West*, signed and dated 1642, oil on wood, 15¼ × 18¾ in. (38.7 × 47.5 cm), with David M. Koetser, Zürich, 1968.
- 3 In 1684 John Locke (1632–1704) noted that it took “5h 25st” to travel by wagon from Arnhem to Zutphen. Van Strien 1993, p. 316. According to Van Strien 1993, pp. 76–77, the post wagon, which was pulled by two horses and could take four passengers, traveled 7–8 kilometers per hour. The trip required the horses to be changed six times between the two cities.
- 4 H.-U. Beck 1972–87, vol. 2 (1973), no. 272.
- 5 H.-U. Beck 1972–87, vol. 2 (1973), nos. 282 and 283, respectively.
- 6 Van Strien 1998, p. 79, quoting John Farrington, “An Account of a Journey through Holland, Frizeland, Westphalia, etc., in Severall Letters to Mr. N. H.,” British Library, London, MS Add. 15570, fols. 246–47. Farrington's visit to Arnhem took place on 17 November 1710.
- 7 An unattributed view of Arnhem, possibly by Van Goyen, appears in the 1688 inventory of the estate of Jacob Danckers de Rij, an Amsterdam resident, whose connection to Arnhem, if any, is not known. Getty Provenance Index, Archival Inventories Database, N-241.

13 Heda [\(back to entry\)](#)

- 1 Filipczak 1995.
- 2 Hochstrasser 2007, p. 176, quoting Wim Klooster, *Illicit Riches: Dutch Trade in the Caribbean, 1648–1795*, Koninklijk Instituut voor Taal-, Land-, en Volkenkunde–Dutch Institute of Linguistics and Anthropology, Caribbean series 18 (Leiden, 1998), p. 189, notes that by about 1700, seven to eight million pounds of tobacco arrived from Virginia and Maryland in one year.
- 3 Regarding tobacco, see Schama 1987, pp. 193–201, 203–8, 210–15; Gaskell 1987; and Hochstrasser 2007, pp. 171–87.
- 4 Gaskell 1987, p. 121. Dodoens was court physician to Rudolf II and later professor of medicine at the University of Leiden. His herbal *Cruydeboek* was published in 1554 with 715 images. Next to the Bible it was the most translated book of the period.
- 5 The Hague 1991a, no. 67, pp. 103–4. Petrus Scriverius, *Saturnalia ofte poetisch vasten-avond spel, vervatende het gebruyk en misbruyk vanden taback*, trans. Samuel Ampzing (Haarlem, 1630).
- 6 The pipe on the right is probably not actually broken but a shorter version. What may have previously been interpreted as the broken-off end of the pipe next to the brazier appears, instead, to be a single *zwavelstick* used for lighting the pipe from the brazier.

- 7 The Hague 1991a, no. 67, p. 104. The painting, *Vanitas Still Life*, 1630–40, oil on wood, 13 × 16⅜ in. (33 × 41.5 cm), private collection, is illustrated in color in Basel 1987, no. 29, where it is attributed to Pieter Claesz. It is not, however, included in Brunner-Bulst 2004.
- 8 Noting that the closed watch is rare in a still life, the authors of Los Angeles-Boston-New York 1981–82, pp. 52–53, comment, “The watch . . . might also suggest temperance, the careful regulation of life and its appetites, as it does in other Dutch paintings . . . the closed watch serves as a kind of metaphor for the artist's method of concealing the eternal and inevitable truth behind the appearances of the everyday world.”
- 9 Watches in *vanitas* paintings are typically open and have a ribbon and key attached to them, as in Abraham van Beyeren's *Banquet Still Life*, dated 1667 (Los Angeles County Museum of Art, inv. no. M.86.96).
- 10 Sutton 1992, no. 15.
- 11 Van Beverwijck 1636.
- 12 Gaskell 1987, pp. 133–34.
- 13 Gaskell 1987, p. 124; Hochstrasser 2007, p. 184. The less-refined and cheaper short-stem pipes continued to be smoked by the lower classes.
- 14 Hochstrasser 2007, p. 182. The manufacture of pipes in Gouda was introduced by English mercenaries in 1614. The complicated process of producing a pipe, involving thirty steps before being sent to the kiln for firing, employed four thousand workers in Gouda.

14 Van der Heyden [\(back to entry\)](#)

- 1 The other paintings are *The Herengracht, Amsterdam*, oil on wood, 14¾ × 17¾ in. (36.5 × 44 cm) (*Musée du Louvre, Paris*, inv. no. R.F. 2340); *Houses on the Herengracht*, oil on wood, 14¾ × 17½ in. (37.5 × 44.4 cm) (*Waddesdon Manor*, inv. no. 2560); and fig. 14.2.
- 2 Wallert 2006–7, pp. 93–96, fig. 1a, b; and Greenwich-Amsterdam 2006–7, no. 14, pp. 136–38, fig. 1.
- 3 Van der Heyden may have developed this procedure as a *glasschrijver* (glass painter/engraver), the profession in which he received his initial training.
- 4 Van der Heyden created the light effects on the water with a series of short and parallel horizontal strokes through which the underpaint is visible.
- 5 Houbraken 1718–21 (1976), vol. 3, p. 81; translation from Wallert 2006–7, p. 98.
- 6 Quoted in Wallert 2006–7, p. 98.
- 7 I. H. van Eeghen 1973, p. 133.
- 8 Wallert 2006–7, pp. 98–101.
- 9 Wallert 2006–7, p. 98.
- 10 H. Schwarz 1966, p. 177, noted that Van der Heyden “seems to have made systematic use of the camera [obscura] in painting his city views with their sharp foreshortenings.” Wagner 1971, pp. 59–62, however, doubts his use of the camera obscura and says (p. 60) that there is no evidence in Van der Heyden's drawings of his use of the device. L. de Vries 1984, pp. 59–62, also doubts his use of the camera obscura, citing evidence of one-point perspective.
- 11 Greenwich-Amsterdam 2006–7, p. 70.
- 12 Los Angeles-Boston-New York 1981–82, pp. 56–57.
- 13 The following information regarding the buildings and their owners is based on *Vier Eeuwen Herengracht* 1976, pp. 455–61.

- 14 Unlike the Sonnewyzer Huis, the Bartolotti Huis has not been altered. In 1670 it belonged to Guilielmo Bartolotti (1618–1674), the head of the Bartolotti banking house. The house had been built in 1615–20 as a single residence for Willem de Heuvel (d. 1634), who adopted the name Bartolotti after inheriting a fortune from his Italian uncle.
- 15 Frederick served as *raad* (councilman) in 1657–65 and *scout* (sheriff) of Amsterdam in 1658, and *hoofdingeland* (major landowner within an endyked area) of the Beemster. In 1637 he married Agatha Geelvinck (1617–1638), daughter of Jan Cornelis Geelvinck of number 174. Following her death, he married Eva Bicker in 1640.
- 16 Moes 1911.
- 17 See A. Walsh (forthcoming).
- 18 See Provenance and n. 1 there.
- 19 Evelyn 1983, p. 22.

15, 16 Hobbema [\(back to entries\)](#)

- 1 Los Angeles-Boston-New York 1981–82, pp. 59–60.
- 2 Bode 1907, p. 150, quoted in translation in Los Angeles-Boston-New York 1981–82, p. 61.
- 3 Oil on canvas, 46⅞ × 56⅝ in. (119 × 143.7 cm), signed lower right.
- 4 Stechow 1959, p. 13.

17 Van Huysum [\(back to entry\)](#)

- 1 The decoration of terracotta vases is different in each painting. Although they relate generically to designs by the Flemish sculptor François Duquesnoy (ca. 1594–1643), they were probably conceived by Van Huysum himself. Lot 89 in the Braamcamp catalogue (Bille 1961, vol. 2, p. 21) notes that the bas-relief was painted by J. de Wit, a reference to Jacob de Wit.
- 2 De Lairese 1738 (1712), p. 628. The inclusion of “Eenige Modellen van Bloemstukken” (lots 125, 126; several models of flower pieces) in the context of what appears to be the sale of furniture in Van Huysum's studio in 1749 may refer to drawings or, possibly, artificial flowers.
- 3 Dézallier d'Argenville 1745–52, vol. 3 (1752), p. 318, noted in Delft-Houston 2006–7, p. 16.
- 4 Quoted in translation in Dik and Wallert 1998, p. 401.
- 5 “Van Huysum painted his flower and fruit pieces for a long time on dark grounds, on which in his opinion, they would make a better impression. Everybody praised these pieces as excellent, as unsurpassable. Then our ten Kate candidly revealed an opposite opinion. He recommended to keep the backgrounds light, in order to give them a better impression. Van Huysum finally admitted to the advice of his friend. And it was only for the advice of ten Kate that from that time on he completely changed his manner.” Van Eijnden and Van der Willigen 1816–40, part 1, pp. 312–13, quoted in translation by Dik and Wallert 1998, p. 398. Segal in Delft-Houston 2006–7, p. 20, attributes the comment to Herman Tollius (1742–1822), a scholar of Dutch literature, who wrote in 1812.

- 6 Van Gool 1750–51 (1971), vol. 2 (1751), p. 16, translation from Wallert 1999, p. 108.
- 7 Van Hoogstraten 1678, pp. 307–8, translation from Wallert 1999, pp. 110–12.
- 8 Delft-Houston 2006–7, p. 45.
- 9 C. Bruins, quoted by Van Gool 1750–51 (1971), vol. 2 (1751), p. 25; translation by Segal in Delft-Houston 2006–7, p. 18.
- 10 See Appendix, Van Huysum, n. 2.
- 11 Aelbert Cuyp portrayed Huist Meerdervoort in at least two paintings: *The Avenue at Meerdervoort*, ca. 1651 (*Wallace Collection, London, inv. no. P51*), and *Equestrian Portrait of Cornelis and Michiel Pompe van Meerdervoort with Their Tutor and Coachman ("Starting for the Hunt")* (*The Metropolitan Museum of Art, New York, inv. no. 32.100.20*). The house is also represented in a black chalk and gray wash drawing by Roelant Roghman (1627–1692), *Huis te Meerdervoort, near Dordrecht*, 1647 (*The Metropolitan Museum of Art, New York, inv. no. 2001.636*); Liedtke 2007, vol. 1, p. 144, fig. 29.
- 12 Segal in Delft-Houston 2006–7, p. 19, notes that Van Huysum probably sold paintings directly to his associates, such as Lambert ten Kate, Jan Gildemeester Jansz., and Gerrit Braamcamp, as well as Sybrand Feitama II (1694–1758). In 1751 Van Gool 1750–51 (1971), vol. 2 (1751), p. 19, mentions that Braamcamp had only five works by Van Huysum: “four excellent works, in addition a beautiful landscape” (vier uitmuntende stukken, benevens een schoon Lantschap). The Carter painting may have been one of these four. Van Gool does not mention Pompe van Meerdervoort in his identification of important collectors of paintings by the artist.
- 13 Of these (Bille 1961, vol. 2, nos. 90–92, pp. 22–22a), no. 92 (collection of the Duchess of Westminster, Eaton Hall) is set against a landscape. The second painting, no. 91, which is set against a black background, is in the collection of the Museum of Fine Arts, Houston: *Still Life of Flowers and Fruit*, ca. 1715, oil on wood, 31¼ × 23¾ in. (79.4 × 60.3 cm), *inv. no. 98.80*.
- 14 Bille 1961, vol. 1, p. 80.
- 15 De Lairese 1738 (1712) mentioned in numerous places in his chapters on architecture and landscape, in which he discusses the appropriateness of different paintings for different locations, the importance of having the light and perspective in pictures appear as natural to the setting.
- 16 Priem 1997.
- 17 According to his obituary in the *New York Times*, 1 Jan. 1986, Arthur Hartog was a former vice chairman of the Dutch and British conglomerate Unilever, 1938–39 and 1946–51. On 7 December 1941, while traveling in the Dutch East Indies, he was taken prisoner by the Japanese in Hong Kong. He was held for seven months in a prison camp until exchanged with other Allied nationals for Japanese prisoners. In 1951 he moved to the United States, where he lived in retirement and died in 1986. The formal declaration of the Netherlands Art Property Foundation (Stichting Nederlandisch Kunstbezit, SNK), The Hague, inv. no. 148, states that the

eight paintings were returned by the SNK to Arthur Hartog, London, March 1948, noting that the paintings had been taken to be sold at auction through Van Marle en Bignell in The Hague (unidentified sale). The sale of the eight paintings realized 250,000 florins. Deducting the cost of the sale, 5,690.50 florins, the net proceeds of that forced sale were 244,319.50 florins: 50,000 florins were paid to the account of A. Hartog, a sum that he was required to pay to the SNK in Amsterdam in March 1948, when the paintings were subsequently returned to him.

18 Kalf (back to entry)

- 1 The painting was sold anonymously by Noortman Master Paintings, Maastricht, at Sotheby's, New York, 28 Jan. 2010, lot 192.
- 2 Meijer in Rotterdam-Aachen 2006–7, p. 76n1. Referred to as *peerdevoeten lepels*, the utensils were apparently inspired by older Italian examples, deriving ultimately from ancient Roman precedents. Klijn 1987, pp. 82, 88, 95, 96, 97. The silver bowl is actually the base of a round box surrounded by chased figures in niches. Rotterdam-Aachen 2006–7, p. 74, misidentified the lid of the box as a drinking vessel. The correct identification was made in the sale catalogue when the painting was sold at Sotheby's, New York, 28 Jan. 2010, lot 192.
- 3 Willem Kalf, *Still Life with Chafing Dish and Glass Ewer*, oil on wood, 17⅞ × 25¼ in. (45.5 × 64 cm), signed on the edge of the table: *WKalf* (formerly with Kunsthandel P. de Boer, Amsterdam). Grisebach 1974, no. A3, p. 97, fig. 171. For discussion of Grisebach's questions about the attribution, see Giltaij and Meijer in Rotterdam-Aachen 2006–7, p. 70.
- 4 Giltaij and Meijer in Rotterdam-Aachen 2006–7, p. 74. Significantly, De Heem, like Kalf, painted a number of rustic still lifes while living in Leiden before he moved to Antwerp.
- 5 Formerly Lazaro collection, Madrid, inv. no. 11297.
- 6 The comparison of the painting by De Heem to *Still Life with a Silver-gilt Jug* is made in Rotterdam-Aachen 2006–7, no. 14, p. 74, where it is illustrated as fig. 2; on p. 80 Giltaij notes that the same glass appears in the 1643 painting in Le Mans (see n. 7 below) as well as in the work in Cologne (see n. 8 below) and that at the J. Paul Getty Museum, Los Angeles (*Still Life with Ewer, Vessels, and Pomegranate*, mid-1640s, oil on canvas, 41⅞ × 31¾ in. (104.5 × 80.6 cm), *inv. no. 54.PA.1*).
- 7 Oil on canvas, 29⅞ × 22⅞ in. (74 × 58 cm), signed and dated on side of table: *W.KALF f 1643*.
- 8 See, for example, *Still Life of Gilded Vessels and Plates* (Musée des Beaux-Arts, Rouen, inv. no. 1833.5), oil on canvas, 52⅞ × 28 in. (132.5 × 71 cm). A similar composition inscribed 1643 in the Wallraf-Richartz Museum, Cologne, to which the Carter painting was compared in Los Angeles-Boston-New York 1981–82, p. 126, is now considered a copy of a work by Kalf.
- 9 Rotterdam-Aachen 2006–7, no. 14, p. 74. The vase is one of a series of antique vases (Bartsch nos. 161–70). Numerous engravings of “antique” ewers were published by goldsmiths, especially from Nuremberg, during the late sixteenth and early seventeenth centuries to advertise their craft.
- 10 Delft-Cambridge-Fort Worth 1988–89, p. 185, notes the resemblance of the ewer in the Carter painting to a pewter model made after a design by the French metalworker François Briot in the last quarter of the sixteenth century. For Briot, see Demiani 1897. Regarding pewter models made in Nuremberg after designs by Briot, see Haedeke 1968, nos. 227–28, ill. Known as *Edelzinn* (precious pewter), the vessels, which were molded rather than chased, commanded high prices. The ewers were usually paired with a basin decorated with reliefs representing allegories of the seasons and continents of the world. The allegorical figure of Temperance or Mars often appears in the center of the basins as well as on the ewer. Although Segal (Delft-Cambridge-Fort Worth 1988–89, pp. 184–85) identifies the figure in the oval on the ewer in Kalf's painting as Temperance, the male face on the neck of the vessel may indicate that the iconography refers to Mars. The decoration on a Mars ewer by Jacob Koch II and Caspar Endelein, Nuremberg, 1610, based on a design by Briot in the Kunstgewerbemuseum, Cologne, represents the allegorical figures of Peace, Abundance, and War. Haedeke 1968, no. 228, p. 151.
- 11 Willem Kalf, *Barn Interior*, oil on wood, 12¾ × 10¼ in. (32.2 × 26.2 cm), signed and dated lower right: *WK 1638*. Rotterdam-Aachen 2006–7, no. 1.
- 12 Documents were first published by Lammertse and Szanto 2006–7, pp. 10–11.
- 13 Willem Kalf, *Peasants Outside at a Well*, oil on wood, 12⅞ × 9½ in. (32 × 24 cm), signed and dated on the trough: *KALF / 1642*, private collection. Rotterdam-Aachen 2006–7, no. 4.
- 14 Kalf may have traveled en route to Middelburg, the second most important chapter of the Dutch East India Company, to accompany his brother, who died in 1640 on his way to the East Indies.
- 15 Delft-Cambridge-Fort Worth 1988–89, p. 184, noted that the Carter painting “was signed and had indistinct vestiges of a date: *W KALF 163(?)*.”
- 16 Grisebach 1974, who had not seen the original, illustrated and mentioned it in his book without reporting a signature or date. Los Angeles-Boston-New York 1981–82, p. 124, noted, “Remains of a signature at lower center: *KALF*,” but on p. 126 stated that a recent examination revealed no trace of a date. No evidence of a signature or a date was found during a thorough examination of the painting by the technical staff at LACMA in April 2010.
- 17 Rotterdam-Aachen 2006–7, no. 14, p. 74, where Fred Meijer refers to the Carter painting as a Paris still life.
- 18 De Lairese 1712 (1738), p. 555, quoted in Delft-Cambridge-Fort Worth 1988–89, pp. 183–84.
- 19 Lunsingh Scheurleer 1974, p. 55, refers to wooden models sent from Europe. On p. 58, he notes, “Porcelain made in Chinese style and exported to Europe included simple or double-gourd flasks . . . brush pots, and also globular bottles (plate 50) with a long neck . . . on the body is a Chinese landscape with figures and on the neck the

familiar tulip with leaves.” Pl. 50 is a blue-and-white vase from the Keramiekmuseum Princessehof, Leeuwarden. The author includes an illustration of a detail of a still life attributed to J. van Treck (1624–1684) showing a globular vase with a long neck very similar to that in the Carter painting. The painting has also been associated with Kalf. Although Grisebach 1984, no. C23, doubted the attribution to Kalf, the painting shares the porcelain vase with the Carter painting and the distinctive white linen tablecloth decorated with a line of embroidery with *Still Life with a Silver-gilt Jug*.

19 Koninck [\(back to entry\)](#)

- 1 Oil on canvas, 16¼ × 22⅞ in. (41.3 × 58.1 cm).
- 2 Oil on canvas, 54½ × 65½ in. (138.4 × 166.4 cm).
- 3 Los Angeles-Boston-New York 1981–82, p. 68.
- 4 Van Thiel 1968, n.p.
- 5 Gerson 1936 (1980), no. Z38, and Plomp 1997, no. 226, p. 213, pl. XI. See also *Cornfield*, pen, wash, bistre or ink, and gray wash, 5¼ × 7½ in. (134 × 190 mm), *Museum Boijmans Van Beuningen, Rotterdam, inv. no. R. 75*, Gerson 1936 (1980), no. Z42.
- 6 In 1708 the steward of the stadholder estates in Breda employed the air barometer to record changes in temperature on the outside wall of a greenhouse and kept a diary of the daily weather conditions. De Jong 2000, p. 31.
- 7 “Den 30 [June 1624]. Voormiddags graeu, duijster ende regen-weder zonder zonneshijn, maer de Naermiddag helder met sonneschyn, doch al den dag door woeyj ende stormed het zeer sterck uit den Noortwesten.” D. Beck 1993, p. 124.
- 8 30 June 1624: “dede van daer commende een groote wandel[ing] door ende door den Hage, als oock een stuck weegs tot buijten het Noort-cynde op den weg naar Schevelinge, vermoeyende myne wandelaers daer te ontmoeten ofte te zien aencomen van eenen hoogen droogen duijn, daer ick wel ½ uijr lang stont ende speculeerde over ende weder; ging ten 5 uijren near huijs.” D. Beck 1993, p. 124.
- 9 30 June 1624: “B. henrick, die ten 1½ uijr met Breckerfelt near Schevelingen ging om de storm in de Zee te zien.” D. Beck 1993, p. 124.
- 10 In contrast to the bird’s-eye view of the “world” painted by Pieter Bruegel and others during the sixteenth century, the seventeenth-century paintings depict the natural local landscape as a continuation of the viewer’s space.
- 11 Van Strien 1993, p. 113.
- 12 8 August 1624: “ick met Breckerf[elt] ende zijn vrouwen (verzelt met anderen) ging op den haegschen kerck Tooren, daer wy wel 1 uijr lang onder de klokke lagen ende speculeerden van boven neder met een verzeiender.” D. Beck 1993, p. 147. Churches often charged an admission fee to go up the tower. In Amsterdam the fee was one to two *stuivers* (pennies). Van Strien 1993, p. 113.
- 13 P. 333, emblem XLVII.

- 14 For the artificial hill in the garden of the Mauritshuis, see Diedenhofen 1990, pp. 51–52. The rear part of the garden could not be seen from the Mauritshuis, so Johan Maurits had an octagonal grotto constructed, on top of which was an elevated viewing platform. The “hill” was covered with stones to simulate the appearance of rocks. Diedenhofen notes that similar rock mountains were constructed in England. For Huygens’s garden platform, see Van Pelt 1981, p. 158. Huygens originally built an obelisk on top of the artificial hill as a monument to the happy years he had spent with his wife, Susanna, who had died in 1637. After the monument was damaged by lightning, he replaced it with a tower, which could be climbed and provided magnificent views of the flat landscape of Holland, with the silhouettes of Leiden, Delft, and The Hague. Huygens included an illustration of his garden and the hill with his poem “Hofwyck,” in Huygens 1653. W. de Vries 1990, fig. 1.
- 15 Diedenhofen 1990.

20 Van der Neer [\(back to entry\)](#)

- 1 Schulz 2002, no. 14 as “probably late forties.” See also Schulz 2002, nos. 16 and 22 as “beginning of the fifties.” Regarding dating Van der Neer’s winter scenes, see Schulz 2002, pp. 81–88. The author notes that the lack of dates and apparent inconsistency of stylistic progression make it difficult to date the paintings. He does not suggest a date for the Carter painting but implies a date in the late forties or early fifties by his placement of the illustration between those paintings he assigns to that period. Los Angeles-Boston-New York 1981–82, p. 72n5, compares the Carter painting to a group of small paintings dated 1650–60: Schulz 2002, nos. 21, 40, and 50.
- 2 See, for example, *Winter Scene with Bird Trap*, signed and dated PBRVEGH [1601], oil on wood, 15⅜ × 22⅜ in. (39 × 57 cm) (*Kunsthistorisches Museum, Vienna, inv. no. Gemäldegalerie 625*).

21 Peeters [\(back to entry\)](#)

- 1 Osias Beert’s paintings show a similar appreciation for the different textures, but not the colors, of the sliced artichoke. See Osias Beert the Elder, *Still Life with Oysters, Artichokes, and Olives*, 1620, oil on wood, 21⅞ × 24¼ in. (55.5 × 61.5 cm), *Muzeum Narodowe we Wrocławiu, Wrocław, Poland, inv. no. VII-2282*, illustrated in color in Vienna-Essen 2002, p. 235. In the entry for the painting formerly attributed to Beert in Vienna-Essen 2002, no. 77, p. 234, Stephan Brakensiek discusses the Bacchic and sexual associations of the artichoke.
- 2 Formerly with Otto Naumann Gallery, New York.
- 3 Oil on panel, 17⅞ × 13⅞ in. (45.5 × 33.5 cm), formerly with Richard Green Gallery, London. The same minimal representation of the edge of a wood table or ledge also appears in the paintings of Ambrosius Bosschaert the Elder (see cat. no. 4) and his followers, including Balthasar van der Ast (1593/94–1657), who had close ties to Antwerp.

- 4 See, for example, Frans Snyders, *Still Life with Fruit and Vegetables*, 68¼ × 101 in. (173.4 × 256.5 cm), *Norton Simon Museum, Pasadena, inv. no. F.1973.16.P*.
- 5 Bruyn 1996, p. 208.
- 6 See E. de Jongh in Auckland-Wellington-Christ Church 1982, pp. 65–69, who recounts, among other examples, a legend that a skipper argued with Prince Maurits when the prince added a slice of cheese to a buttered piece of bread. Butter is not regularly included in the Haarlem paintings. Lammers 1979, pp. 404–8, attributes Eucharistic meaning to the paintings.
- 7 John Ray, *Observations Topographical, Moral, and Physiological, Made in a Journey through Part of the Low-Countries, Germany, Italy and France...* (London, 1673), p. 43, quoted in Van Strien 1998, p. 366.
- 8 Salt was also essential for the fishing industry as well as for pickling meat and curing bacon for consumption on long sea voyages. During the fifteenth century Flanders was an important center for salt refining, but with the sharp increase in marine salt shipments by the Dutch from France, Portugal, and Spain during the sixteenth century, Zeeland took over as the primary center for salt manufacturing. Hochstrasser 2007, p. 164.
- 9 Hochstrasser 1999–2000, p. 75.
- 10 Hochstrasser 2007, p. 163n6.
- 11 Contemporaries attributed the Dutch success in farming to the cool climate and the succulent meadows that had been enriched by improved methods of crop rotation, drainage, and fertilization. A mid-seventeenth-century author observed, “Also there are here in every respect very delightful pastures, which are rich and fruitful for the ploughman to cultivate, and sow what he wants. If on the green painted fields many oxen, cattle, and sheep are placed, the animals do wonderfully well. The cows give milk, butter, and cheese, to the nourishment of our lives...” (Oock zijn hier allesins seer lustige Landouwen, / Die vet en vruchtbaer zijn voor d’Ackerman te bouwen, / En zayen wat hij wil. Of groen geschildert velt, / Daer menigh os en koe, en schaeip is op gestelt, / En tieren wonder wel. De Koeyen suyvel geven, / De Boter en de kaes, tot voedsel van ons leven). Jacobus van Oudenhoven, *Out-Hollandt, nu Zuyt-Hollandt* (1654), p. 401, quoted in Hengeveld 1865–70, vol. 1 (1865), p. 31, translation in A. Walsh 1985, p. 353.
- 12 Quoted in Hengeveld 1865–70, vol. 1, p. 22, without attribution as “niet anders als met Botter en Kaes, en dat in zulken menighte, dat het voor den vreemden man een wonder schijnt: die daar niet minder als bij een heele Kaas of een vaatje Botter mach verkoft warden.”
- 13 J. de Vries 1974, p. 160, table 4.12. On p. 144, he cites the accounts from 1570 to 1573 of a Friesian farmer, Rienck Hemmena, whose dairy cows each yielded an average of at least 1,350 liters of milk a year. Hengeveld 1865–70, vol. 1 (1865), p. 22, estimated that during the early seventeenth century, in the whole Noorderkwartier (northern Holland), twenty million pounds of cheese were made and sold a year in addition to what was used in the home.

- 14 Jacob Cats, for example, wrote, “We sometimes eat meat and then once again fish if that comes from the sea or is in our pond. Our tables are provided in all kinds of ways with *voorkost*, fruit, roasted meat, all uncooked food.” (Wij eten somtijds vlees en dan eens weder vis / Of die komt uit de zee of in onz’ vijver is / Onz’ tafels zijn voorzien op velerhande wijze / Met voorkost, fruit, gebrad, al ongekookte spijze). Quoted in Ten Berge 1979, p. 166.
- 15 Johanna Suzanne de Jongh wrote her dissertation, “Holland und die Landschaft,” under Heinrich Wölfflin at the University of Berlin in 1903. Two years later in The Hague she married Adriaan Goekoop (1859–1914), a lawyer, businessman, amateur archaeologist, and collector. Goekoop-de Jongh shared her husband’s interest but continued throughout her life to write about Dutch paintings while living in Jacob Cats’s former home, Sorgvliet. “Hoofdstuk 11, Kunsthistorische en archeologische mecenas Dr. Johanna Goekoop-de Jongh (1877–1946),” in Marcus-de Groot 2003, pp. 322–55.

22 Porcellis [\(back to entry\)](#)

- 1 Getty Provenance Index, Archival Inventories Database, 10 Oct. 1668, inventory of Jan Miense Molenaer, Haarlem, N-5314, no. 91, “een grauwtje van Jan van Goyen.”
- 2 Both Royal Collection Trust, London, inv. nos. [RCIN 402744](#) and [402633](#). Gerlinde de Beer (De Beer 2013) returns to Porcellis the earlier attribution made by John Walsh in his dissertation and monographic article on Porcellis (J. Walsh 1974, p. 654), which had been rejected by Margarita Russell (Russell 1983, pp. 163–64, figs. 145, 146), who reattributed the paintings to Hendrick Vroom. De Beer (pp. 16ff.) notes that the paintings, which were in the royal collection by 1610, were acquired by Henry, Prince of Wales (d. 1612) and displayed in St. James’s Palace, where they were seen in 1613 by Johann Ernst I, Duke of Saxe-Weimar (Herzog von Sachsen Weimar).
- 3 Quoted in Sluijter 2013, pp. 344–45. Samuel van Hoogstraten and Arnold Houbraken (1660–1719) relate a story of a competition among François Knibbergen (1596–1674), Jan Porcellis, and Jan van Goyen (1596–1656) to determine who could paint the best picture in the course of a day. The story, which was probably apocryphal, allowed Van Hoogstraten to describe the characteristics of each artist.
- 4 Fondation Custodia Collection Frits Lugt, Institut Neerlandais, Paris, inv. no. J. 3441. Henkel 1931, pl. XLVII, and J. Walsh 1974, p. 737, fig. 27.
- 5 The print is number 3 in the suite of twelve engravings titled *Icones Variarum Navium Hollandicarum* (Hollstein Dutch 23).
- 6 J. Walsh 1971, no. F25, p. 393.
- 7 As if to emphasize that the sailors are in control, Porcellis included two porpoises whose dorsal fins are visible in the lower right next to a pole bobbing in the waves. Traditionally considered to be harbingers of good fortune for sailors, they were commonly found off the coast of Zeeland.

23 Post [\(back to entry\)](#)

- 1 For Marcgraf, see North 1979 and Whitehead 1979; for Marcgraf and Piso (Pies), see Guerra 1979.
- 2 Buvelot 2004, pp. 32–33, discusses without conclusion the argument that, contrary to traditional thought, Eckhout actually may not have painted the large paintings in Brazil but in the Netherlands after his return.
- 3 Caspar Barlaeus, quoted in Sousa-Leão 1973, p. 49.
- 4 Sousa-Leão 1973, pp. 47–51, and The Hague 2004, pp. 137–44.
- 5 Sousa-Leão 1973, p. 49. Buvelot 2004, pp. 32–35, argues against the placement of the large paintings by Eckhout in the palace, pointing out that they would not have fit into the Mauritshuis. A drawing for one of the rooms on the second floor shows that Brazilian themes were planned for a room there; see Buvelot 2004, p. 34, fig. 31: anonymous (Jacob van Campen?), *Design for the Decoration of a Wall*, after 1644, graphite, 8 $\frac{5}{8}$ × 13 $\frac{3}{8}$ in. (22 × 34 cm), Dutch Royal Collection, The Hague.
- 6 Corrêa do Lago and Corrêa do Lago et al. 2007, p. 40. While still in Brazil, Johan Maurits wrote to his cousin the stadholder Frederik Hendrik requesting that he commission Post to execute a now-lost painting. Johan Maurits hoped that the unusually high payment would help the artist reestablish himself in Haarlem after his return from Brazil.
- 7 The paintings (twelve still lifes, eight portraits, a large painting of native dancers, and a portrait of Johan Maurits himself) were given by Johan Maurits to his cousin Frederik III of Denmark in 1654 and are now in the Nationalmuseet, Copenhagen. On Eckhout, see The Hague 2004 and Brien 2002 and 2006, with additional references. About Johan Maurits’s gift to Louis XIV, see Corrêa do Lago and Corrêa do Lago et al. 2007, pp. 68–79.
- 8 While in Brazil, Post painted only on canvas. After his return to the Netherlands, he switched to wood panels.
- 9 Although still contained within the lower half of the composition, the horizon lines of paintings executed by Post after his return to the Netherlands, when his interest was increasingly decorative, are higher than those painted in the colony.
- 10 According to Corrêa do Lago and Corrêa do Lago et al. 2007, p. 158, “Leonardo Dantas recognized the same house in one of the drawings serving as a basis for a print in Barlaeus’s book (D38).”
- 11 See, for example, *Homes of the Labradors Who Plant Sugar*, oil on canvas, 41 × 51 $\frac{1}{4}$ in. (104 × 130 cm), signed lower left, *F. Post*, ca. 1650–55 ([Musée du Louvre, Paris, inv. no. 1725](#)). Corrêa do Lago and Corrêa do Lago et al. 2007, no. 110, ill.
- 12 Corrêa do Lago and Corrêa do Lago et al. 2007, no. 27.
- 13 Correia de Andrade 1979, p. 267, notes that Dutch buildings were typically constructed of brick with a two-sided roof; the bricks and tiles used for the Dutch buildings came from Europe as ballast on ships that would return laden with sugar. Portuguese buildings were constructed of stone or adobe, beams, and clay, with a four-sided roof. Léon Krempel’s suggestion, reported by Corrêa do Lago and Corrêa do Lago et al. 2007,

p. 158, that the second story rests on an unfinished stone foundation is improbable because of the pile of rubble in the foreground and the broken appearance of the foundation, which does not correspond to the upper structure.

- 14 Corrêa do Lago and Corrêa do Lago et al. 2007, p. 38. The Dutch typically acted primarily as merchants and were involved in trade and administration of the colony. Agricultural affairs remained in the hands of the Portuguese landowners. See Israel and Schwartz 2007 regarding tolerance in Dutch Brazil.
- 15 Correia de Andrade 1979, p. 266.
- 16 Only European men were brought to the colony; thus, the mothers of children born in Brazil were indigenous people or slaves.
- 17 Brien 2002, p. 115. Corrêa do Lago and Corrêa do Lago et al. 2007, p. 38, notes that at a time when Olinda had only 3,000 free inhabitants, the governor imported 20,000 slaves from Africa.
- 18 The Hague 1979–80, no. 107.
- 19 See Correia de Andrade 1979, p. 266, and Brien 2006.
- 20 Papavero and Teixeira 2000, p. 21. The comments were made by Cuthbert Pudsey in his *Journal of a Residence in Brazil, 1629–1640*. Pudsey notes that the Brazilians were paid for their labor in linen for their clothes.
- 21 See n. 7 above.
- 22 The physical conditions under which slaves worked on sugar plantations were extremely poor. They lacked adequate clothing and housing, and suffered from poor nutrition, harsh discipline, and cruel punishments. Schwartz 1992, p. 41.
- 23 Ramakers 2002. Post’s conception contrasts, again, with that of Eckhout, who represented naked Tapuya dancers with spears preparing for war (*Dance of the Tapuya Indians*, ca. 1640, [Nationalmuseet, Copenhagen, inv. no. N.38B](#)). Numerous contemporary commentators remark about Brazilians dancing.
- 24 Corrêa do Lago and Corrêa do Lago et al. 2007, no. 52, p. 200.

24 Pynacker [\(back to entry\)](#)

- 1 In a letter to Frederick Mont dated 11 January 1973 (Pynacker object file, Department of European Painting and Sculpture, LACMA), J. Nieuwstraten, director of the RKD–Nederlands Instituut voor Kunstgeschiedenis, The Hague, stated that he had discovered a very small monogram, AP, written in cursive on the log near the anchor points. In 1980, however, he noted that the painting was unsigned. Following Nieuwstraten’s original observations, Los Angeles–Boston–New York 1981–82, p. 80, notes the painting is signed on the bridge abutment, left center: AP. Laurie Harwood in Williamstown–Sarasota 1994–95, p. 44n3, questioned the signature and states, “The letters do not . . . conform with those conventionally used by the artist.” The recent examination of the painting, including infrared reflectography, at LACMA also did not detect any signature. See Technical Report.

- 2 The tentative identification of the location as Schiedam was originally proposed by J. Nieuwstraten in his letter to Frederick Mont of 11 January 1973 and first published in *Los Angeles-Boston-New York* 1981–82, pp. 80 and 83n2. It was subsequently confirmed by Laurie Harwood in *Harwood* 1988, no. 30, pp. 59–60, on p. 60n4, based on information from J. M. M. Jansen, archivist of Schiedam. Although now replaced by an iron bridge, a curved wooden bridge, like that portrayed in the painting, originally spanned the Koorte Haven. The foundations of the original bridge still remain.
- 3 A lock located just to the left of the bridge as viewed in Pynacker's painting then as now prevented passage farther down the wide canal.
- 4 *Los Angeles-Boston-New York* 1981–82, p. 80.
- 5 *New York-London* 2001, p. 340, notes, "Pynacker brings the light of a late afternoon on the Mediterranean to the north." Although it is difficult to determine exact times of day, the Koorte Haven runs east–west, meeting the Lange Haven, which runs north–south, at its eastern end. Thus Pynacker's view is toward the east. In depicting a local scene, presumably for a local client, Pynacker would probably have sought to describe the time of day accurately.
- 6 In *Los Angeles-Boston-New York* 1981–82, pp. 80 and 83n1, Walsh and Schneider argue that the painting should be dated about 1650–53. Harwood, who originally accepted the broader date in *Harwood* 1988, pp. 59, 60n3, in *Williamstown-Sarasota* 1994, p. 44, revised her opinion, stating, "A date of 1650 is now . . . more accurate because of the many features the picture shares with *An Italian Seaport with Shipping and Figures*, dated 1650 ([Harwood 1988] no. 3; private collection)."
- 7 See cat. no. 2n3. The painting is in the Gallerie degli Uffizi, Florence.
- 8 According to *Harwood* 1988, p. 60, Pynacker's father, Christiaan Pijnacker, who appears in Schiedam archives as Christiaan Adamsz. Kerckhoven (b. ca. 1580 in Pynacker), owned the property between 1612 and 1660.
- 9 The portrait was painted to hang with that of Pynacker's wife, Eva Maria de Geest (panel, 28 × 22 $\frac{7}{8}$ in. [71.5 × 57 cm]), Fries Museum. Leeuwarden, inv. no. 1957–666, which was painted by her father in 1652, Wybrand de Geest. The couple was wed in 1658.
- 10 *New York-London* 2001, p. 11. Although Pynacker was probably living in Schiedam in 1650, he did not register in the painters' guild there, suggesting that before he moved to Amsterdam in 1661, he was occupied primarily as a wine merchant and shipowner. He probably inherited the business from his father. In addition to being a wine merchant, Christiaan traded in herring and wheat and owned at least three ships: the *Gulde Staare*, the *Vlack*, and the *Sint Pieter*. It is likely that the business was involved with trade with Livorno during the second half of the 1640s, when the artist is believed to have traveled to Italy.

- 11 E-mail from J. M. M. Jansen to the author, 1 June 2010 (Pynacker object file, Department of European Painting and Sculpture, LACMA). De Wijs was a member of the city council (*vroedschap*) from 1640 on; sheriff (*schepen*), 1638–59; and burgomaster (*burgemeester*), 1662–71.
- 12 I am grateful to Dr. Jansen for his research in the municipal archives of Schiedam.
- 13 The connection to Jonassen was originally made by J. M. M. Jansen, who has, however, subsequently not found any support for the suggestion.

25 Van Ruisdael and Berchem [\(back to entry\)](#)

- 1 Regarding the collection of Dutch paintings, including *The Great Oak*, in the collection of Cardinal Gonzaga, see Slive 1987.
- 2 For a discussion of Berchem's reputation, see Slive 1987, pp. 176–80, and Seelig 2006.
- 3 In addition to the Carter and Pasadena (see n. 4 below) paintings, Berchem painted the staffage in a number of other landscapes by Van Ruisdael as late as 1665 to 1668, when the latter painted *Wooded Landscape with a Flooded Road*, oil on canvas, 67 $\frac{3}{8}$ × 76 $\frac{3}{8}$ in. (171 × 194 cm), Musée du Louvre, Paris, inv. no. 1817 (Slive 2001a, no. 397). For Van Ruisdael and Berchem, see Slive 2001a, pp. 23–25, and Pijl 2006, pp. 87–89. Other artists who occasionally painted staffage in Ruisdael's paintings included Adriaen van de Velde (see cat. no. 30), Thomas de Keyser (1596/97–1667), Dirk Wijntrack (before 1625–1678), and possibly Gerrit Battem (1636–1684).
- 4 *Three Great Trees in a Mountainous Landscape with a River*, oil on canvas, 54 $\frac{3}{8}$ × 68 $\frac{1}{8}$ in. (138.1 × 173.1 cm), from the late 1660s (*Norton Simon Museum, Pasadena*, inv. no. M.1969.33.P), is another of Van Ruisdael's grand expressions of the heroic tree. Three monumental trees tenaciously clinging to the earth stand on the precipice of a hill overlooking a distant river valley. Light breaks through clouds that shroud the landscape and dramatically illuminates the trees, seemingly celebrating their heroic survival. Two entwined oaks, their leaves just beginning to take on autumnal coloring, serve as foils for a giant battered birch, its white bark glimmering in the sunlight. The birch's violent history is emphasized by the exposed red wood of the broken trunk and branches. Red also appears mixed amid the leaves of the oak trees and in patches on the ground, where broken branches and roots testify to the ravages of wind, water, and erosion.
- 5 *Los Angeles* 1992–93, p. 135, with additional references, especially Walford 1991, p. 82.
- 6 *Los Angeles* 1992–93, pp. 134–35. On p. 135, the authors note, "The Carter painting may well be the exception to the rule in this regard, for the majority of landscapes in which Ruisdael had a collaborator . . . the staffage animates the scene but does not seem to communicate any particular message." Slive 2001a, p. 250, rejects any attribution of meaning to the bones.

- 7 *Los Angeles* 1992–93, p. 135.
- 8 De Bièvre 1988. Following the withdrawal of the Spanish, Haarlem sought to rebuild the economy and the confidence and pride in the city. In 1584 the city council brought ten thousand oak trees from the region of Amersfoort to restore the Haarlem Woods, an important symbol of the city's glorious past.

26 Van Ruisdael [\(back to entry\)](#)

- 1 A print of the composition in reverse made by J. T. Prestel (1739–1808) identifies the painting as "peint par J. Ruisdael . . . / Le Coup de Soleil / D'après le Tableau original de la Galerie de Söder appartenant à Mr. le Pr. de Brabeck" (Slive 2001a, fig. 97a). Since 1804, Ruisdael's mountainscape at the Musée du Louvre, Paris, has been known as the *Coup de soleil*.
- 2 Slive 2001a, nos. 82–108, pp. 111–29.
- 3 Slive 2001a, no. 105, *Wooded Landscape with a Grainfield and Cottages*, oil on wood, 23 $\frac{7}{8}$ × 31 $\frac{1}{8}$ in. (60.5 × 85.5 cm), monogrammed and dated 1647, formerly Marquess of Zetland, Richmond; no. 78, *View of Naarden*, oil on wood, 13 $\frac{3}{4}$ × 26 $\frac{3}{8}$ in. (34.8 × 67 cm), signed and dated 1647, *Thyssen-Bornemisza Museum, Madrid*, inv. no. 354 (1930.99); and the etching no. E8, *Grainfield at the Edge of a Wood*, 1648.
- 4 Ripe grainfields were traditionally used to represent the summer months of July and August in Netherlandish seasonal series (for example, Pieter Bruegel the Elder [ca. 1525–1569], *The Harvesters*, 1665, *The Metropolitan Museum of Art, New York*, inv. no. 19.164). The growing of grain was more common in the Southern Netherlands than in the north, where the land was famously ideal for grazing cattle. Before the middle of the seventeenth century, the Dutch imported the majority of their grain from the Baltic, having realized that more profit could be gained by grazing cattle on their rich meadows than from the labor-intensive growing of grain. J. de Vries 1974, pp. 137–53, 169–73. By midcentury, however, the importation of grain was replaced by that grown on farms south and east of the Zuyder Zee and western Friesland.
- 5 See, for example, Slive 2001a, no. 94, *Grainfield in a Hilly Landscape*, oil on canvas, 18 $\frac{1}{8}$ × 18 $\frac{1}{8}$ in. (46 × 46 cm), *Palais des Beaux-Arts, Lille*, inv. no. 224; no. 96, *Grainfield on a Rolling Plain*, oil on canvas, 17 $\frac{3}{4}$ × 21 $\frac{1}{8}$ in. (45 × 55 cm), Earl of Northbrook, London; and no. 98, *Landscape with a Wheatfield*, oil on canvas, 15 $\frac{3}{4}$ × 18 in. (40 × 45.7 cm), *The J. Paul Getty Museum, Los Angeles*, inv. no. 83.PA.278.
- 6 Liedtke 2007, vol. 2, no. 182, pp. 795–98, and Slive 2001a, no. 101.
- 7 Slive 2001a, p. 122, notes that Ruisdael introduced this contrast as early as 1647 in his *View of Naarden*, no. 78. See n. 3 above.

- 8 In 1650, based on Weston's manuscript, although the author's name was unknown at the time, Samuel Hartlib (ca. 1600–1662) published *Samuel Hartlib: His Legacy, or an Enlargement of the Discourse of Husbandry Used in Brabant and Flanders; Wherin Are Bequeathed to the Common Wealth of England, More Outlandish and Domestic Experiments and Secrets, in Reference to Universall Husbandry*. A second, corrected and enlarged, edition (London, 1652) recognized Weston as the author of the introduction, with Hartlib as the editor and the author of the rest of the book. The book was enormously popular and went through numerous editions.
- 9 "Men kan aen de Natuer een ander wesen geven. / Als men in d'oeffening van Landbouw is bedreven: / En maecken Wildernis tot nut en vrugthaer Landt." Quoted in De Jong, Ramakers, Roodenburg, et al. 2002, p. 18.
- 10 In his poem "Sorgvliet," Cats takes particular pride in his ability to create a fruitful garden from barren land.
- 11 Bezemer-Sellers 1990, p. 107.
- 12 A. Walsh 1985.

27 Van Ruysdael [\(back to entry\)](#)

- 1 Stechow 1938, pp. 19ff.; Stechow 1968, pp. 55–57.
- 2 At the core of this efficient system were the *trekschuiten*, regularly scheduled passenger boats drawn by horses along canals built with capital investment between 1632 and 1665 to facilitate travel and communication. J. de Vries 1981; an etching, *Ver (Spring)*, 1617, by Jan van de Velde II (1593–1641), illustrates a *trekschuit*.

28 Van Ruysdael [\(back to entry\)](#)

- 1 Hendrik van Brederode (1531–1568) owned almost one-twelfth of Holland. As sovereign lord of Vianen and Ameide, he had his own mint and high court of justice. An anti-Catholic, he was the spokesman for the so-called Beggars, the noblemen who presented Margaret of Parma, governor of the Netherlands, with a petition drawn up at the castle in 1566. Taken over by the Spanish the following year, Batestein Castle was returned to the Brederode family in the seventeenth century and rebuilt in 1650 under Johan Wolfert van Brederode (1599–1655). The Brederode family became extinct in 1679, and, according to custom, the coat of arms was buried in a grave. Batestein was destroyed by fire started by bonfires built in celebration of the Peace of Rijswijk in 1697. For Brederode, see Koenhein 1999.
- 2 Anonymous Utrecht student, "Notes of several passages and observations in Holland, etc., part of France, Savoy, Piemont [*sic*], Italy and Part of Germany from June 1699 to July 1702," Huntington County Record Office, M 36/19. Quoted in Van Strien 1998, pp. 338–39; p. 395 summarizes his itinerary.
- 3 Niemeyer 1959.

- 4 Rademaker 1725, no. 253: "View in the year 1630, of *Vianen*, of its Castel and of St Paul's Tower, t'is here represented as facing the *Lek's* River; the Gentlemen de *Brederode* were formerly the Lords of that Town. But that family being extincte, they in the year 1679 buried their Coat of arms in their grave." Number 254, another image of Vianen, expands on the town's history, explaining that the foundations of the castle were built in 1290 and were entirely completed by or about 1372.
- 5 J. de Vries 1981, especially pp. 51ff.
- 6 J. de Vries 1981, pp. 48–49.

29 Saenredam [\(back to entry\)](#)

- 1 Madrid 2008–9, p. 88, places the date of departure between 29 May and 28 June 1636.
- 2 Schwartz and Bok 1989, pp. 149ff. The authors note that the auction of the property of Huygens's daughter on 6 November 1725 included three works by Saenredam. Since neither she nor her husband was a collector, the paintings are assumed to have come from her father, who knew the artist. Schwartz and Bok also discuss other evidence indicating connections between Huygens and Saenredam.
- 3 Utrecht 2000–2001, p. 21. See pp. 21–23 for an extended description and history of the church, including a floor plan. Originally based on German models, the façade and other elements, including the elegant nave, reflected Italian influence.
- 4 Although Reformed authorities forbade them to worship in the church since July 1585, the large Catholic community living in the area around the Mariakerk continued to meet secretly at the Gertrudiskapel, a clandestine church adjacent to their former church, starting about 1640.
- 5 Saenredam drew the view across the nave from south to north (dated 30 June 1636; *Het Utrechts Archief*, inv. no. 28607) as well as from north to south (dated July 1636; *Het Utrechts Archief*, inv. no. 28610). He also recorded the view of the nave and choir from the southwest corner of the nave (dated 9 July 1636; *National Gallery of Scotland, Edinburgh*, inv. no. RSA525), the south aisle from west to east (dated 16 July 1636; *Het Utrechts Archief*, inv. no. 28609), and the transept to the southwest (dated 22 July 1636; *Kupferstichkabinett, Staatliche Museen zu Berlin*, inv. no. 13863).
- 6 For a detailed discussion of Saenredam's technique, see Van Heemstra 2002.
- 7 For example, in the painting *The West Façade of the Church of Saint Mary in Utrecht* in the *Thyssen-Bornemisza Collection, Madrid*, inv. no. 362 (1979.27). Gaskell 1990, pp. 270–74, especially p. 274 and fig. 3, p. 275, and Madrid 2008–9, especially pp. 53–61 (English ed., pp. 94–97).
- 8 Los Angeles 2002, nos. 25, 26, and n. 9.
- 9 In Los Angeles-Boston-New York 1981–82, p. 96, this is incorrectly referred to as "the decorated blind window."

- 10 It is also possible that Saenredam worked out the lighting in a now-lost drawing.
- 11 The illustration of the painting in the 1976 sale catalogue includes the figures of two men and a dog in the center and a third man behind a column on the far right. After purchasing the painting, Brod Gallery removed the central group but retained the man on the right, who was later removed when the painting was restored after the Carters acquired it.

30 Adriaen van de Velde [\(back to entry\)](#)

- 1 On 8 August 1624, a day that was "schoon ende helder weder met heeten sonneschijn," David Beck notes that in the morning B. Steven had asked him if he wanted to go swimming with him at Scheveningen in the afternoon: "wert voormiddags onder de school aengesproken van B. Steven, mij vragende of ick des naermiddags met hem near Schevelingen wilde om ons te Baden." D. Beck 1993, p. 147.
- 2 D. Beck 1993, p. 109, 5 June [1624]: "gingen wy 2 . . . naer Schevelinge om een zeeluchtien, wiessen de voeten in de Zee, wandelden ½ uyrken langs het strant, droncken een kanneken tot de schout, ende quamen ten 8 uijren thuijs."
- 3 Quoted in translation in Gibson 2000, p. 104.
- 4 Cats 1880, vol. 2, p. 445.
- 5 Van Strien 1993, pp. 191–92, notes that travelers were impressed that the road to Scheveningen, like other great public works, paid back the original investment within a matter of years.
- 6 Sir Francis Child, June 1697, quoted in Van Strien 1998, p. 196.
- 7 Beach scenes that M. Robinson 1990, vol. 2, considers to be joint works by Willem van de Velde the Younger and Adriaen van de Velde are nos. 195 (pp. 858–61), 206 (pp. 856–58), 265 (pp. 864–65), and 266 (pp. 865–67). Robinson attributes to Adriaen alone other paintings produced for the Van de Velde studio and signed *W.V.V.* or *W.V. Velde* with angular letters: nos. 21 (pp. 863–64), 270 (pp. 854–55), 352 (pp. 846–47), 353 (pp. 847–48), and 354 (pp. 848–49).
- 8 M. Robinson 1990, vol. 2, nos. 352–54, which he dates about 1652.

31 Esaías van de Velde [\(back to entry\)](#)

- 1 Keyes 1984, no. 92, pl. 205, oil on wood, 7¾ × 13 in. (19.6 × 33 cm), signed and dated 1628. Formerly with Salomon Lilian.
- 2 1988 Hollstein 1949–2010, vol. 32 (1988), 2¹/₁₆ × 3½ in. (68 × 92 mm), no. 30, pp. 268–69.
- 3 The game of *colf*, which could be played on the ground or on ice, was a popular sport in the seventeenth century and is a standard detail in most winter scenes. Players used a curved stick or iron club attached to a stick to hit a wooden ball or one made of sheepskin stuffed with cow or calf hair. The goal was to hit the target (a post, a tree, a hole in the ground, etc.) with the fewest strokes.

- Players kept score on a tally stick. Bergen op Zoom etc. 1982, and Pieter Roelofs in Amsterdam-Washington 2009–10, p. 60.
- 4 Only one of his winter scenes, a tondo painted about 1616 (Keyes 1984, no. 90) is related to a corresponding scene of summer (Keyes 1984, no. 130).
 - 5 Keyes 1984, pp. 231–32, nos. D 61, and D 110, D 132, D 139, D 152, D 167.
 - 6 For a discussion of the weather conditions during the seventeenth century, see Van Suchtelen with van der Ploeg 2001–2.

32 Willem van de Velde the Younger [\(back to entry\)](#)

- 1 *Weyschuiten* are small Dutch boats used for fishing close to shore.
- 2 M. Robinson 1973–74, vol. 2 (1974), no. 971, p. 23.
- 3 The Hague 2002, no. 34, pp. 178–81.
- 4 For the second Anglo-Dutch War (4 Mar. 1665–31 July 1667), see Boxer 1974, pp. 25–40.
- 5 M. Robinson 1990, vol. 2, p. 877.
- 6 M. Robinson 1990, vol. 2, no. 60, p. 878.

33 Willem van de Velde the Younger and workshop [\(back to entry\)](#)

- 1 The recent examination of the painting by Joseph Fronek, Hannah and Edward Carter Senior Conservator, Paintings, and Head of the Department of Paintings Conservation, LACMA, indicated that the signature and date were painted “wet into soft brown,” thus dispelling the question presented by M. Robinson 1990, vol. 1, p. 363, who noted, “The signature is not visible on the photograph taken by Cooper’s for Speelman in 1958 (neg. 238302), but a faint signature may since have been strengthened.” The last digit of the date, which Robinson had said “appeared as though it might be a 7,” is correctly read as a 1. The signature is angular, which according to Robinson is typical of paintings produced in the studio of Willem van de Velde the Elder.
- 2 A *kaag* is a type of cargo vessel designed for inland waterways.
- 3 A similar yacht appears in a painting in the Liechtenstein collection (M. Robinson 1990, no. 177), in which a barge carrying well-dressed passengers leaves the ship. There, however, the sun shines from the opposite direction, illuminating the port side of the yacht and the furled sails.
- 4 The identification of the yacht as belonging to the Middelburg chamber was first reported to the Carters by Evert Douwes in 1973 and was supported by M. Robinson 1990, vol. 1, p. 363.
- 5 By establishing the Dutch East India Company, the government sought to coordinate the lucrative trade with the East Indies and limit costly rivalries among the different independent companies.

- 6 M. Robinson 1990, vol. 1, p. 363.
- 7 M. Robinson 1990, vol. 1, no. 415, p. 360.
- 8 Rotterdam-Berlin 1996–97, pp. 418–20.

34 De Vlieger [\(back to entry\)](#)

- 1 See, for example, Adam Willaerts, *The Embarkation of the Elector Palatine in the “Prince Royal”: at Margate, 25 April 1613*, 1622 (Royal Museums Greenwich, inv. no. BHC0266). The beaching of a sperm whale on the sand between Scheveningen and Katwijk in 1598 was recorded in a drawing by Hendrick Goltzius (1558–1617) engraved by Jacob Matham (1571–1631).
- 2 Already in 1604 Karel van Mander noted that the Haarlem painter Hendrick Cornelisz. Vroom (1566–1640) painted scenes of the coast.
- 3 When sold at auction in 1946, the painting was identified as *The Arrival of the Prince of Orange at Flushing*, presumed to commemorate the assault on Antwerp in 1646 by the Dutch fleet under Admiral Maerten Halpertsz. Tromp. In support of this, Jan Kelch identified the ship on the left as Tromp’s flagship *Aemilia* (Los Angeles-Boston-New York 1981–82, addendum). The escutcheon on the stern of the ship is not, however, that of the *Aemilia*. Rather, it shows the triple X seal of Amsterdam flanked by a man on either side.
- 4 I am grateful to Elisabeth Spits, Curator of Ship Models, Technical Drawings, and Vessels, Nationaal Scheepvaart Museum, Amsterdam, for her help in identifying the class of ship and flags (e-mail to the author, 19 Apr. 2010).
- 5 I am very grateful to Tom van der Molen, Curator, Amsterdam Museum, Amsterdam, for identifying the location of the scene.
- 6 See cat. no. 32.
- 7 In addition to the crew, who can be seen scurrying about deck, the large ship in the foreground includes men attired in black clothes and hats who are undoubtedly passengers.
- 8 For De Vlieger as a draftsman, see C. P. van Eeghen 2006 and 2011. The inventory of the estate of the artist Jan van de Cappelle (1626–1679), who probably acquired the remainder of De Vlieger’s studio, included approximately thirteen hundred drawings and sketches as well as nine paintings by the painter. Russell 1975, pp. 48–57. C. P. van Eeghen 2006, p. 3, credits Van de Cappelle’s acquisition of De Vlieger’s drawings as the reason so many of his drawings are extant.
- 9 Hollstein 1949–2010, vol. 41 (De Vlieger), greyhounds: nos. 11, 12; and drafthorse in nos. 13, 14.
- 10 Cited in Los Angeles-Boston-New York 1981–82, addendum.
- 11 Ruurs 1983.
- 12 Ruurs 1983, pp. 189, 191.
- 13 Van Mander 1604, fols. 34v–35r, quoted in Ruurs 1983, p. 189. Ruurs notes that Van Mander commented that his limited discussion of perspective, especially of architecture, was due to the publication of various books on perspective in Dutch, “namely, the books by Pieter van Aelst on geometry, perspective and architecture, Hans Bloem and others” (Van Mander 1604, fol. 55v).

- 14 See Appendix, De Vlieger, n. 2.
- 15 Very similar in outward appearance and construction to the Dutch man-of-war, the *spiegelretourschip* could be conscripted by the admiralty in times of war (www.vocsite.nl, accessed 7 Oct. 2010).

35 De Witte [\(back to entry\)](#)

- 1 To prevent the monument from recalling the previous Catholic altar, the floor of the ambulatory was raised to the level of the nave and tomb. Gout and Verschuyl 1989, pp. 52–53. In the twentieth century the ambulatory was raised above the level of the nave to accommodate the expanded royal crypt beneath the tomb of William I.
- 2 Gout and Verschuyl 1989, p. 51.
- 3 On the introduction of curtains within church views, see Heuer 1997.
- 4 Michalski 2002 suggests the importance of Rembrandt’s 1648 etching for the development of the characteristic soaring Delft church interiors and the introduction of illusionistic curtains during the early 1650s.
- 5 The jagged paint along the top edge of the painting may indicate that the panel was cut (see Technical Report). The vertical dimensions of the proposed original format would, however, have been abnormally disproportionate. In conversation with the author at LACMA, 4 December 2009, Arthur Wheelock suggested that the illusion of the curtain might have originally extended onto the actual frame of the painting, on which the upper part of the curtain and railing would have been painted.
- 6 On picture curtains and the Dutch church interior, see Heuer 1997.
- 7 Pliny, 35.36, 64–66. Pliny 1967–80, books 33–35, pp. 309–10.
- 8 I am grateful here as elsewhere to Elma O’Donoghue, Conservator, Paintings; Silviu Boariu, Associate Conservator, Objects; and Yosi Pozeilov, Senior Photographer, Conservation, at LACMA, for their excellent analysis and imaging of the underdrawing of the painting.
- 9 See, for example, Isaac Junius, *Monument of William of Orange*, 16 June 1657, blue-painted Dutch Delftware (Rijksmuseum, Amsterdam, inv. no. BK-NM-12400-2).
- 10 Regarding the rise in Orangist sentiments, especially in Delft in 1652, see Israel 1995, pp. 717ff.
- 11 Joseph Taylor, 24 September 1707, quoted in Van Strien 1998, p. 126.
- 12 Liedtke 2000, p. 83.
- 13 Scholten 2003, pp. 82–83. The author notes that the significance of the virtues for the Dutch Republic was not recognized by foreign visitors, who associated them only with the prince.

- 14 Wheelock 1977, pp. 181–82.
- 15 Scholten 2003, pp. 211–31, especially pp. 211–23.
- 16 For this interesting shift, see Vanhaelen 2005. Parival's popular text was republished with revisions in numerous editions into the eighteenth century; Parival 1728 (1651).
- 17 Scholten 2003, p. 213.
- 18 Scholten 2003, p. 213, translation of Van Bleyswijck, *Beschryvinge der Stadt Delft* 1667–81, vol. 1 (1667), p. 264.
- 19 Montias 1987, p. 73, notes that the catalogue of the sale of Jacob Dissius in Delft, 16 May 1696, included three paintings by Emanuel de Witte: *The Old Church in Amsterdam*; *The Tomb of the Old Prince*; and “another church,” which, he believes were among those inherited from Johannes Vermeer's patron Pieter van Ruyven (1624–1674). In a letter to Edward Carter, Montias speculates that the Carter paintings were those sold in 1696 (De Witte object file, Department of European Painting and Sculpture, LACMA), but in Montias 1989, p. 256, he refers to the paintings as only “fine examples of de Witte's handling of these two subjects.”
- 20 Getty Provenance Index, Archival Inventories Database, Gemeentearchief, Amsterdam (NAA 1997, film no. 2163, fols. 264–20), inventory of the estate of Isaac Swartepaert, made by Harmen van Swoll and Gerrit van Uyenburgh, 17 Jan. 1671, “2 t Graff [N. B. doorgehaald (crossed out): 1 kerk van] van de Prins, door Emanuel de Wit f. 80.” Unfortunately, nothing is known about Swartepaert, who had a collection of forty-one paintings by major contemporary Dutch artists, including two by De Witte and a number by Jacob van Ruisdael and Allaert van Everdingen.
- 21 Liedtke 2000, p. 83.
- 22 The inventory dated 9 March 1709 is in the Gemeentearchief, Amsterdam, NAA 5001, fols. 425–549. See the Getty Provenance Index, Archival Inventories Database. The painting was left to Pieter de Graeff's son Cornelis de Graeff. Possibly the same painting appears as “a small church” (een kerkje) in the estate inventory of Gerrit de Graeff, 12 Feb.–10 Apr. 1753, which notes that he was living at the same address as Pieter, on the Herengracht, between the Utrechtsestraat and the Reguliersgracht. This association seems more credible than that first suggested by J. Michael Montias in a letter to Edward Carter (De Witte object file, Department of European Painting and Sculpture, LACMA) that the Carter paintings were those sold in 1696 by Jacob Dissius in Delft. Montias 1987, p. 73, notes that the catalogue of the sale of Jacob Dissius in Delft, 16 May 1696, included three paintings by Emanuel de Witte: *The Old Church in Amsterdam*; *The Tomb of the Old Prince*; and another church, which, he believes were among those inherited from Johannes Vermeer's patron Pieter van Ruijven (1624–1674). In Montias 1989, p. 256, however, he refers to the paintings as only “fine examples of de Witte's handling of the two subjects.”
- 23 Pronk began his career in Alkmaar and later worked in Amsterdam, initially as a copyist of Dutch masters of the seventeenth century and as a portrait painter. He is best known as a topographical artist. Knolle Online.
- 24 J. Wagenaar 1760–67, vol. 2 (1765), p. 103 describes the screen and the glass in the chapel with the coats of arms of De Graeff and Hoofft, the latter in recognition of his wife, Catharina Hoofft.
- 25 The screen is included in contemporary and later descriptions of Amsterdam, including Dapper 1663 (1975), p. 379, and J. Wagenaar 1760–67, vol. 2 (1765), p. 103, ill. opp. p. 101.
- 26 De Witte's manipulation of space to focus attention or reveal details of architecture is also evident in other paintings. In *The Interior of the Oude Kerk*, 1661 ([Amsterdam Museum, on loan from the National Office of Cultural Heritage, inv. no. SB 4929](#)), for example, De Witte eliminated the large chandelier in the crossing of the transept and north aisle to provide a view of the recently restored small organ. Middelkoop with Reichwein and Van Gent 2008, p. 126.
- 27 Both the great organ and the smaller organ on the north aisle are described in Dapper 1663 (1975), p. 379, and in J. Wagenaar 1760–67, vol. 2 (1765), p. 100. According to Wagenaar, the great organ cost 1,320 guilders, 2 stuivers, and 8 pennies. Repaired from time to time, it was replaced in 1724. The smaller organ, which was placed against the pillar on the corner of the Sint-Jeroen Choir on the north side of the church, was restored in the middle of the seventeenth century.
- 28 Regarding the organ controversy, see Bruinsma 1954.
- 29 Bruinsma 1954, pp. 210–12.
- 30 Van Strien 1993, p. 204.
- 31 Bruinsma 1954, pp. 209–10.
- 32 J. Wagenaar 1760–67 (1971–72), vol. 2 (1765), p. 100, “Ook plagt men, nog in de voorgaande eeuw, alle avonden, tot vermaak der wandelaaren in de Oude Kerke, op het kleine Orgel te spelen.”
- 33 Los Angeles-Boston-New York 1981–82, p. 118. The authors note that by 1659 the renovations of the small organ located at the corner of the crossing near the pulpit were completed.
- 34 The sermon for the morning service was drawn from a passage in the Bible. Utrecht 1986, p. 15.
- 35 J. Wagenaar 1760–67, vol. 2 (1765), p. 100.
- 36 Quoted in Van Strien 1993, p. 205.
- 37 Scholten 2003, p. 13. Lawrence 1992, p. 292, discusses the cult of Dutch naval heroes. The often elaborate monuments to Dutch sea captains served as patriotic shrines, “public memorials where ‘virtue’ was ‘eternalized through art.’” Placed within the context of the church, often in locations formerly occupied by Catholic altars, these patriotic heroes assumed increased status by association with religious martyrs.
- 38 William, Lord Fitzwilliam (1643–1719), “The Voyage of the Low Countryes and of Some Part of France, anno 1663,” Northampton, Northamptonshire Record Office, Fitzwilliam (Milton) Misc. volumes, vol. 234, May–June 1663, quoted in Van Strien 1998, pp. 29–30. The windows of the life of Mary are still extant in the Mary Chapel on the north side of the choir. The window commemorating the Peace of Münster is on the southern side of the ambulatory. Fitzwilliam's identification of the scene as representing the coronation of the Spanish king was incorrect.
- 39 Liedtke 2007, vol. 2, p. 963.

36 De Witte [\(back to entry\)](#)

- 1 Manke 1963, nos. 44ff. For the history of the Oude Kerk, see Noach 1939.
- 2 Houbraken 1718–21 (1976), vol. 1 (1718), p. 283.
- 3 I am grateful to Elma O'Donoghue, Conservator, Paintings; Silviu Boariu, Associate Conservator, Objects; Yosi Pozeilov, Senior Photographer, Conservation; and Charlotte Eng, former Associate Scientist, Conservation, LACMA, for their excellent analysis and for capturing the underdrawing of this painting.
- 4 Ivan Gaskell (Gaskell 1990, p. 478) noted De Witte made similar adjustments in *Interior of a Gothic Church* ([Thyssen-Bornemisza Museum, Madrid, inv. no. 439 \[1972.10\]](#)): “Infra-red photography and reflectography reveal that De Witte altered his composition extensively in the course of painting. . . . Not only is the armature of basic horizontals, verticals and diagonals within which the architectural elements are drawn revealed, but considerable changes to the form of the aisle arches and vaulting and to the chapel chevet can be discerned.”



Provenance is the history of ownership, in this case, of paintings. There are various ways to record provenance. In the Carter catalogue, provenance is written in the active tense, beginning with the earliest documented owner and progressing chronologically to Mr. and Mrs. Carter and LACMA.

Sources

Records of ownership are found in inventories (personal and dealer archives), sales catalogues, exhibitions, museum loan documents, and in contemporary newspaper notices or articles about a collection. Catalogues raisonnés and general articles are less secure because authors sometimes rely on outdated information about private collections that is not publicly available.

Format

The names of owners are followed, when known, by life dates placed in parentheses. Any titles, such as duc de Berry, follow the dates, followed by the owner's residence, which may be an estate or city or both. If the previous owner and/or the date of acquisition of the painting is not known, the first reference to that person's ownership (typically an exhibition or article) is noted, for example, "in 1904." Dealers' names are included when they held or handled a painting, with their names enclosed in brackets. The dealer's name is followed by his place of business. For example:

J. M. Redelé, Dordrecht, by 1952, sold 1978 through; [G. Cramer, The Hague, to]; Mr. and Mrs. Edward William Carter, Los Angeles, given 2003 to; LACMA.

Indications of Transfer

When possible, how a painting passed from one owner to another is recorded: sale, inheritance, gift. An owner's name is separated from the next known owner by either a semicolon or a period, depending on whether the means of transfer is known.

When the means of transfer (sale, bequest, gift) is known, it is noted at the end of the previous owner's name, followed by a semicolon and the name of the subsequent owner. The name of each successive owner thereby is immediately noted as a new entry. When it is a bequest or gift, the relationship of the two owners is included in the record of the previous owner. For example:

Charles T. Fisher (1880–1963), Detroit, by inheritance to his son; Thomas K. Fisher (1920–1988), Detroit (sale, London, Christie's, 28 June 1974, lot 79, ill., bought in, sold 1977 through); [Richard L. Feigen, New York, to]; Mr. and Mrs. Edward William Carter, Los Angeles, given 1996 to; LACMA.

When a painting is sold through an auction house, the name and location of the seller are followed by information about the sale placed in parentheses (sale, city, auction house, date of sale, lot number, and illustration if included). If the identity of the seller is not known, he or she is identified as “anonymous.” For example:

Cornelis Hoogendijk (1866–1911), The Hague, by 1899 (sale, Amsterdam, F. Muller & Co., 14 May 1912, lot 23, ill., sold for 10,000 florins to); Piek, The Hague. Anonymous (sale, Amsterdam, Frederik Muller & Cie, 20 June 1916, lot 192, sold for 10,400 florins to); [Frederik Muller & Cie.].

When there is no illustration, the catalogue description may be included following the lot number to identify the painting. If the painting was sold and the price known, it is noted at the end within parentheses, followed by a semicolon and the name of the buyer, who may or may not be identifiable (see previous example).

The same format is followed for dealers. When it is known to whom the dealer sold the painting, the sale is noted within square brackets. When it is known that the dealer sold the painting on consignment, that is signaled by the word “through.” For example:

Sidney James van den Bergh (1898–1977), Wassenaar, sold 1972 through; [G. Cramer, The Hague, to]; Mr. and Mrs. Edward William Carter, Los Angeles.

When the means of transfer of the painting from one owner to another is not known, the entries are separated by a period, indicating a break in knowledge and the possibility of an intervening owner.

[Frederik Muller & Cie.]. Michiel Onnes (1878–1972), Kasteel Nijenrode, Breukelen. [J. Goudstikker, Amsterdam, by 1920]. Miss A. Goekoop, Wassenaar, sold to; [Nystad, The Hague, sold 1982 to]; Mr. and Mrs. Edward William Carter, Los Angeles, given 2009 to; LACMA.

Additional biographical information, when known, can be found in the endnotes.

1 (back to entry)

Hendrick Avercamp

(1585–1634)

Winter Scene on a Frozen Canal, ca. 1620Oil on wood, 14 $\frac{5}{8}$ × 25 $\frac{1}{2}$ in.

(37.2 × 64.8 cm)

Signed at right, on sled: HA

Partial gift of Mr. and Mrs. Edward William Carter and purchased with funds provided by The Ahmanson Foundation, the Paul Rodman Mabury Collection, the William Randolph Hearst Collection, the Michael J. Connell Foundation, the Marion Davies Collection, Mr. and Mrs. Lauritz Melchior, Mr. and Mrs. R. Stanton Avery, the Estate of Anita M. Baldwin by exchange, and Hannah L. Carter M.2009.106.23

PROVENANCE

Jan Carel Elias (1837–1900), graaf van Lijnden, Arnhem and The Hague, in 1881, bequeathed to his brother-in-law;¹ Johan Willem Frederik (1844–1903),² ridder Huyssen van Kattendijke, The Hague, bequeathed to the son of Jan Carel Elias; Johan Maurits Dideric (1864–1930), graaf van Lynden, Huis Keukenhof, Lisse, bequeathed to his wife; Aurelia Elisabeth (1875–1949), gravin van Limburg Stirum, vrouwe van Noordwijkerhout, Huis Keukenhof, Lisse, bequeathed to her son; Jan Carel Elias (1912–2003), graaf van Lynden, sold after 1951 to; [Nystad Antiquairs, Lochem, sold by 1954 to]; Sidney James van den Bergh (1898–1977), Wassenaar, sold 1972 through;³ [G. Cramer, The Hague, to]; Mr. and Mrs. Edward William Carter, Los Angeles, partial gift and partial sale by the heirs 2009 to; LACMA.

EXHIBITIONS

The Hague 1881, no. 70, as dated 1622, lent by J. C. E., graaf van Lijnden; London 1929, no. 81, ill., lent by Count J. de Lynden; The Hague 1929, no. 1, ill.,

lent by Douairière J. graaf van Lynden, Huize Keukenhof; Brussels 1935, vol. 1, no. 701; on deposit, Stedelijk Museum, De Lakenhal, Leiden, 22 Oct. 1943–Aug. 1945; Leiden 1945, no. 40; Leiden 1950–51, no. 2, p. 1, lent by “N. N.” (J. C. E., graaf van Lynden);⁴ Rotterdam 1955, no. 40, pl. 44, lent by Sidney J. van den Bergh; Laren 1959, no. 24, fig. 15;⁵ Leiden 1965, no. 4, fig. 1:0; on loan, The Metropolitan Museum of Art, New York, 6 June–16 Aug. 1972; Los Angeles–Boston–New York 1981–82, no. 1, pp. 3–7, ill.; Amsterdam–Boston–Philadelphia 1987–88, no. 7, pp. 259–61, ill.; Los Angeles 1992–93, no. 1, pp. 3–7, ill.; Amsterdam–Washington 2009–10 (Washington only), pp. 48, 51, 70, 73, 143–44, 145, 154, 159, 160, 161–63, fig. 42, color details, figs. 58, 80, 90, 173, 176, 179, 194, 198, 211, 213, 214, full p. 141; Boston–Kansas City 2015–16, no. 70, pp. 63, 250, 251 (detail), 252, 261, ill.

REFERENCES

Bredius et al. 1897–1904, vol. 3 (1901–4), pp. 96, ill., 98; *Beeldende Kunst* 17, no. 6 (April 1930), nos. 43, 43a, pp. 43–44, ill.; Welcker 1933, no. S 23, pp. 87, 205, pl. X; “Zomertentoonstelling 1955,” p. 104, fig. 22, as collection S. J. van den Bergh; A. B. de Vries 1959, pl. 6; Plietzsch 1960, p. 86, fig. 146; The Hague 1962, ill., as collection S. J. van den Bergh; A. B. de Vries 1964, pp. 355–57, ill. III; A. B. de Vries et al. 1968, p. 16, ill.; Paris 1972, no. 63, p. 32; J. Walsh 1974a, p. 348; Welcker and Hensbroek-van der Poel 1979, nos. S 23, S 58.1, pp. 87, 207, 214, fig. xxv, pl. X; Blankert 1982, p. 28; Keyes 1982, p. 55n23; Sutton 1986, p. 129; Cambridge–Montreal 1988, p. 59, fig. 2; The Hague–San Francisco 1990–91, p. 146, fig. 3; Amsterdam 1993–94, pp. 635–36, fig. 306a; Washington 1995, pp. 12–13, fig. 4; Westermann 1996, pp. 106–7, fig. 76; The Hague 2001–2, pp. 58–59, fig. 47, p. 160n2; Keukenhof 2009, pp. 22–23, 26–27; Marandel and Walsh et al. 2019, no. 1, pp. 18–21, ill.

NOTES

- 1 He was made a *ridder* (knight) in 1814 and in 1818 a *graaf* (count, earl). For the Van Lynden family, see Keukenhof 2009.
- 2 He married Sara Agatha, baroness van Lynden, in 1874.
- 3 Sidney James van den Bergh, who was a major collector of seventeenth-century Dutch paintings, was a senior manager of Unilever. In 1959 he served as minister of defense for the Netherlands.
- 4 According to the exhibition's label formerly attached to the back of the panel.
- 5 The catalogue notes that the lenders to the exhibition wished to remain anonymous. An annotation to the title page of a copy of the catalogue at the RKD–Nederlands Instituut voor Kunstgeschiedenis, The Hague, however, identifies the lenders as S. J. van den Bergh, Wassenaar, and Dr. H. A. Wetzlar, Amsterdam.

2 (back to entry)

Gerrit Adriaensz.**Berckheyde**

(1638–1698)

The Nieuwezijds Voorburgwal with the Flower and Tree Markets in Amsterdam,

ca. 1675

Oil on wood, 14 $\frac{1}{2}$ × 18 $\frac{3}{4}$ in.

(37 × 47.6 cm)

Signed lower right, on canal bulkhead:

Gerrit Berck Heyde

Gift of Mr. and Mrs. Edward William Carter
M.2009.106.1

PROVENANCE

H. Becker,¹ Dortmund. Mrs. E. F. Dunn (sale, London, Sotheby's, 6 Apr. 1949, lot 72). [Minken, London]. [P. de Boer, Amsterdam, by 1952 until at least 1959].² J. van Duyvendijk, Scheveningen. [Thos. Agnew and Sons, London]. [Newhouse Galleries, New York, sold 1973 to]; Edward William Carter, Los Angeles, resold 1974 to; [Newhouse Galleries, New York]. [Robert Noortman, London, sold 1976 to]; Mr. and Mrs. Edward William Carter, given 2009 to; LACMA.

EXHIBITIONS

Amsterdam 1952, no. 6, fig. 48; Utrecht 1953, no. 10, pl. 48; Dortmund 1954, no. 54, ill.; Amsterdam 1957–58; Amsterdam 1959; New York 1974–75, no. 115, ill., lent by Newhouse Galleries; Los Angeles-Boston-New York 1981–82, no. 2, pp. 8–11, ill.; Los Angeles 1992–93, no. 2, pp. 8–11, ill.; The Hague-Washington 2008–9 (Washington only), no. 11, pp. 90–93, 218, ill.

REFERENCES

Ebbinge-Wubben 1969, no. 30, p. 35; *Weltkunst* 1974; Basel 1987, p. 82n3; Gaskell 1990, pp. 296–97n6; Peeters in Amsterdam 1990–91, pp. 99–101; Lawrence 1991, p. 59n54a; Amsterdam 1997, pp. 46–47, 96–97; Kloek and Middelkoop 2012, p. 26.

NOTES

- 1 Hans Becker was the son of Johan Heinrich Becker, Amsterdam (b. 1878), director of Tabakkantoor Stokhuizen en Brom, Amsterdam.
- 2 Labels formerly on the back of the panel indicate that the painting was included in De Boer's winter exhibition of 1957–58 and summer exhibition of 1959.

3 (back to entry)

Antonie van Borssom

(1630/31–1677)

Panoramic Landscape near Rhenen with the Huis ter Lede, ca. 1666

Oil on canvas, 20 × 25¹⁵/₁₆ in.

(50.8 × 65.9 cm)

Signed lower right: *A Bor:f* [illegible] 16 [illegible]

Gift of Mr. and Mrs. Edward William Carter
M.2009.106.2

PROVENANCE

Dutch art market, sold ca. 1914 to; Michiel Maximiliaan van Valkenburg (1866–1950),¹ Huis Ross, Lochem, Laren (as by Adriaen van de Velde), sold 1944 to; [Goudstikker/Miedl, Amsterdam, taken by Alois Miedl (1903–1990) to Bilbao, Spain, recovered in his possession in Bilbao, 1945, and returned to]; Michiel Maximiliaan van Valkenburg;²

[G. Cramer, The Hague, by 1970, sold 1971 as by Anthonie van Borssom to]; Mr. and Mrs. Edward William Carter, Los Angeles, given 2009 to; LACMA.

EXHIBITIONS

Rotterdam 1938, no. 152, p. 37, p. 104, fig. 163, as by Adriaen van de Velde; Los Angeles-Boston-New York 1981–82, no. 3, pp. 12–14, ill., as by Van Borssom; Los Angeles 1992–93, no. 3, pp. 12–14, ill., as by Van Borssom.

REFERENCES

Thieme-Becker 1907–50, vol. 34 (1940), p. 198, as by Adriaen van de Velde; The Hague 1970, p. 27, ill., as by Adriaen van de Velde; Sumowski 1983, vol. 1, no. 193, pp. 428, ill. 436, as by Van Borssom.

NOTES

- 1 Michiel Maximiliaan van Valkenburg was a lawyer in Rotterdam. Following his death in 1950, a sale of his collection was held by Nijstad, Lochem, on 29–30 May 1951. The Carter painting was not included in the sale.
- 2 Archive of the Netherlands Art Property Foundation (Stichting Nederlandsch Kunstbezit, SNK), The Hague, Aangifte-formulier, no. 3531, dated 1 December 1945. Alois Miedl was the Nazi banker who purchased the Goudstikker firm in Amsterdam after Jacques Goudstikker fled the Netherlands and then died in 1940. Miedl sold approximately six hundred paintings to Hermann Göring (1893–1946). In a letter from Cramer to Carter dated 27 May 1971 (Hans Cramer Records, Box 110, Folder 4, Getty Research Institute), Cramer notes, “The picture came from the Miedl estate and I bought it in Germany.” Cramer’s exact source for the picture is not known.

4 (back to entry)

Ambrosius Bosschaert the Elder

(1573–1621)

Bouquet of Flowers on a Ledge, 1619

Oil on copper, 11 × 9¹/₁₆ in. (27.9 × 23 cm)

Signed and dated lower right, on the sill: *AB 1619*

Gift of Mr. and Mrs. Edward W. Carter
M.2003.108.7

PROVENANCE

Ulric Palm, Stockholm, before 1934, sold through; [G. Stenman, Stockholm, to]; Dr. Einar Perman (1893–1976), Stockholm, by 1936. Anne-Marie (Mrs. John) Goelet (1900–1988), New York and Amblainville, Oise, France, in 1963.²

Private collection, Boston, 1966–67.

[Newhouse Galleries, New York, sold 1976 to]; Mr. and Mrs. Edward William Carter, Los Angeles, given 2003 to; LACMA.

EXHIBITIONS

Amsterdam 1934, no. 251, p. 20, ill., as Stockholm private collection; Paris 1936–37, no. 3, pp. 6–7, pl. 1, lent by Dr. Perman;³ Philadelphia 1963, frontispiece, p. 105; on loan, Museum of Fine Arts, Boston, 1966–67; San Francisco-Toledo-Boston 1966–67, no. 98, ill.; on loan, The Metropolitan Museum of Art, New York, 6 Apr.–July 1976; Los Angeles-Boston-New York 1981–82, no. 4, pp. 15–19, ill.; Los Angeles 1992–93, no. 4, pp. 15–19, ill.; San Francisco-Baltimore-London 1997–98, no. 75, pp. 46, 48, 356–59, 452, ill.

REFERENCES

Bergström 1947, p. 72, fig. 51, ill. 1; Van Gelder in Oxford 1950, p. 54, under no. 15; Paris 1952, p. 40; Bol 1955, pp. 103–4, 107, fig. 7; Hairs 1955, p. 90; Leymarie 1956, p. 75, ill. p. 76, as Perman collection; Bergström 1956, pp. 62, 65, 69, frontispiece, as Perman collection; Bol 1960, no. 46, pp. 20, 30–31, 67, pl. 30; Mitchell 1973, p. 57, as belonging to Mrs. Goelet; Amsterdam 1977, p. 62; Bol 1981, pp. 524, 526, fig. 5; Shore 1980, n.p.; J. Walsh 1981, p. 389, ill. XIV; Bol 1982, pp. 49, 50, fig. 5; Segal 1984, p. 38; Hairs 1985, pp. 207, 210, 459, mistakenly as still in the collection of Mrs. Goelet; Goedde 1989, p. 44n22; Segal 1990, under no. 34; The Hague-San Francisco 1990–91, p. 109; Bol 1993, ill. p. 44; Amsterdam 1993–94, p. 93, fig. 162; Taylor 1995, p. 137; Roland Michel et al. 2002, p. 5, fig. 3; Oxford 2003, under no. 17, pp. 178, 179n2; “The Gift of Mr. and Mrs. Carter” 2003, p. 20, fig. 1; Marandel 2004; Pennisi 2007, p. 155, fig. 4.11; Meyers 2011, p. 367, fig. 8; Salem-San Francisco-Houston 2011–12, p. 94; Lokin 2016, p. 26, fig. 5.

NOTES

- 1 Amsterdam 1934 identifies the lender as a private collection in Stockholm, previously Palm. According to a letter dated 26 January 1984 from Dr. Einar Perman to Mr. and Mrs. Carter (Bosschaert object file, Department of European Painting and Sculpture, LACMA), Ulric Palm was for a long time the art adviser to Bukowski, the leading art gallery of Stockholm. Palm was a good friend of Perman, who purchased the painting from Palm through the dealer Stenman.
- 2 The Goelet family lived in France and New York. A letter dated 23 December 1981 from the still-life scholar Ingvar Bergström to Scott Schaeffer, then curator of European paintings at LACMA (Bosschaert object file, Department of European Painting and Sculpture, LACMA) remarks that he had known the painting for “nearly fifty years. I am glad now to know its present whereabouts.”
- 3 Los Angeles-Boston-New York 1981–82 and Los Angeles 1992–93, no. 4, p. 14, mistakenly state that the painting was included as no. 11 in *Het Hollandse stilleven*, Stedelijk van Abbemuseum, Eindhoven, 1957, and the owner is identified as Sidney van den Bergh. According to the illustration in the catalogue of the Van den Bergh collection (A. B. de Vries et al. 1968, no. 28, ill.), that painting represents a bouquet in a niche.

5 (back to entry)

Jan Dirksz. Both

(ca. 1618–1652)

Landscape with a Draftsman,

ca. 1645–50

Oil on canvas, 40³/₄ × 46³/₈ in.

(103.5 × 117.8 cm)

Signed lower left: *J Both*

Gift of Mr. and Mrs. Edward William Carter
M.2009.106.3

PROVENANCE

[Possibly Agnew’s, London, 1919].¹
[Shickman Gallery, New York, sold 1968 to]; Mr. and Mrs. Malcolm Farmer, Jr., Providence, RI, sold 1977 to; [Shickman Gallery, New York, sold 1979 to]; [Nystad Gallery, The Hague, sold 1979 to]; Mr. and Mrs. Edward William Carter, Los Angeles, given 2009 to; LACMA.

EXHIBITIONS

New York 1968, no. 11; Los Angeles-Boston-New York 1981–82, no. 5, pp. 20–23, ill.; on loan, The Metropolitan Museum of Art, New York, Apr.–July 1985; New York 1985, no. 8, pp. 77–79,

ill.; New York 1985a, p. 20, ill. p. 20, and cover; Montreal 1990, no. 15, pp. 82–83, ill.; Los Angeles 1992–93, no. 5, pp. 20–23, ill.; Madrid 1994–95, no. 12, pp. 86–87, ill.

REFERENCES

Burke 1976, no. 96, pp. 238–39, as “An earlier version of the painting now in Montreal, Coll. D. Carter (cat. no. 76)”;² Amsterdam-Boston-Philadelphia 1987–88, p. 279, fig. 1; Harwood 1988, p. 62, fig. 32; Williamstown-Sarasota 1994–95, p. 21, fig. 13; San Francisco-Baltimore-London 1997–98, p. 345, fig. 1.

NOTES

- 1 According to the mount of an otherwise undescribed photograph in the Witt Library, London. The photograph may also represent the second version of the painting owned by David Carter. The painting is possibly identical with no. 5324. “Both, Landscape with Figures,” acquired by Agnew’s from A. Wertheimer on 5 February 1919 and sold to Liggatt on 30 August 1923. That painting is described as 39 × 50 in. Records of Thomas Agnew & Sons, Ltd., Getty Research Institute.
- 2 Burke suggests that the Edward Carter painting, which was unknown to Hofstede de Groot, may have been HdG 1907–28, vol. 9 (1926), no. 94a, but Walsh and Schneider in Los Angeles-Boston-New York 1981–82, p. 23n6, note that the dimensions and the location of the signatures differ significantly.

6 (back to entry)

Dirck de Bray

(ca. 1635–1694)

Flowers in a Glass Vase, 1671

Oil on wood, 19¹/₄ × 14³/₈ in.

(48.9 × 36.5 cm)

Signed and dated lower left: *1671 D. D. Bray f*

Gift of Mr. and Mrs. Edward William Carter
M.2009.106.4

PROVENANCE

Anonymous (sale, London, Sotheby’s, 25 Feb. 1948, lot 92, as dated 1673, ill.; sold for £2,100 to); P. T. Kroyer: Anonymous (sale, London, Christie’s, 9 Apr. 1954, lot 2, as dated 1673; bought in and

later sold to);² [C. Duits, London, no. 383, owned with Hallsborough Gallery, London, sold 1954 to]; Sidney James van den Bergh (1898–1977),³ Wassenaar, sold 1973 through; [G. Cramer, The Hague, to]; Mr. and Mrs. Edward William Carter, Los Angeles, given 2009 to; LACMA.

EXHIBITIONS

Laren 1959, no. 31, fig. 18;⁴ Leiden 1965, no. 6; San Francisco-Toledo-Boston 1966–67, no. 102, ill.; on loan, The Metropolitan Museum of Art, New York, 16 Apr.–15 Aug. 1973; Los Angeles-Boston-New York 1981–82, no. 6, pp. 24–27, ill.; The Hague-San Francisco 1990–91, no. 102, pp. 186–90, ill.; Los Angeles 1992–93, no. 6, pp. 24–27, ill.; Amsterdam-Cleveland 1999–2000 (Cleveland only), no. 69, pp. 263–65, ill.; Haarlem-London 2008, no. 45, pp. 120, 151, ill. 121.

REFERENCES

Bernt 1960–62, vol. 4 (1962), no. 38, ill.; A. B. de Vries 1964, pp. 354–55, pl. II; A. B. de Vries et al. 1968, no. 30, ill.; Bol 1969, p. 334, fig. 302; Bernt 1969–70, vol. 1 (1969), no. 178, ill.; Mitchell 1973, p. 61, as in the Van den Bergh collection; Bernt 1979–80, vol. 1 (1979), no. 192, ill.; Rickey 1981, p. 26, ill.; The Hague 1992, p. 68, ill.

NOTES

- 1 According to the printed record of the results of the sale. The name is variously recorded: the entry in the sale catalogue itself is annotated “2100 Kruyer.” An unidentified article about the results of the sale attached to a copy of the sale catalogue at the Getty Research Institute presumably misspelled the name of the buyer as “Kragner.” Haarlem-London 2008, no. 45, p. 151, identifies the buyer as P. E. Kruyer.
- 2 According to an annotated photo mount from Douwes now at the Getty Research Institute.
- 3 Sidney James van den Bergh was a major collector of seventeenth-century Dutch paintings. He was a senior manager of Unilever and served as minister of defense for the Netherlands in 1959. A. B. de Vries 1964 and A. B. de Vries et al. 1968.
- 4 The catalogue notes that the lenders to the exhibition wished to remain anonymous. An annotation to the title page of a copy of the catalogue at the RKD–Nederlands Instituut voor Kunstgeschiedenis, The Hague, however, identifies S. J. van den Bergh, Wassenaar, as one of the lenders to the exhibition.

Jan van de Cappelle

(1626–1679)

Ships in a Calm, early 1650s

Oil on canvas, 31 × 43 in.

(78.7 × 109.2 cm)

Gift of Mr. and Mrs. Edward W. Carter
M.2003.108.6

PROVENANCE

Messrs. Murrieta (sale, London, Christie's, 14 May 1892, lot 126, sold to); [P. & D. Colnaghi, London]. R. D. Walker, London (sale, London, Christie's, 1 July 1907, lot 147, as "Dutch School," sold to); [A. Buttery, London]. Ernest James Wythes (d. 1949),¹ Copped Hall, Essex, by inheritance to his daughter; Barbara Dorothy Wythes (b. 1896, m. 1920 to Francis Guy Robert Elwes), by inheritance to her son; Major Robert Valentine Gervase Elwes (1922–1959), Oxfordshire, by inheritance to his father;² Col. Francis Guy Robert Elwes (1895–1966), O.B.E. (estate sale, London, Sotheby's, 26 Mar. 1969, lot 26, sold to); [David Koetser, Zürich, sold 1971 to]; Mr. and Mrs. Edward William Carter, Los Angeles, given 2003 to; LACMA.

EXHIBITIONS

Los Angeles-New York-Boston 1981–82, no. 7, pp. 29–31, ill.; Los Angeles 1992–93, no. 7, pp. 29–31, ill.; on loan, LACMA, 28 Oct.–9 Dec. 1996.

REFERENCES

Graves 1918–21, vol. 3 (1970), p. 263; HdG 1908–27, vol. 7 (1923), no. 123; Russell 1975, no. 123, p. 78, fig. 86; J. Walsh 1981, p. 384; Minneapolis-Toledo-Los Angeles 1990–91, p. 106; "The Gift of Mr. and Mrs. Carter" 2003, p. 21.

NOTES

¹ According to the dealer David Carritt, London (letter to Edward Carter, 14 Feb. 1973), "While still a student Wythes inherited a huge fortune from his father, a railway builder. One of his first acts was to build a vast yacht on which to take his fellow-undergraduates to Italy and other centers of culture. . . . Wythes didn't exactly collect. He bought all the things that retired gentlemen of his time bought, including a Botticelli and a fake Jan van Eyck, but his best picture was probably the one in your lab [the Van de Cappelle]."

² Major Robert V. G. Elwes died without children.

Pieter Claesz.

(1596/97–1660)

Still Life with Herring, Wine, and Bread,

1647

Oil on wood, 17⁵/₈ × 23¹/₈ in.

(44.8 × 58.7 cm)

Signed and dated at right: PC/1647

Gift of Mr. and Mrs. Edward William Carter
M.2009.106.19

PROVENANCE

Private collection, the Netherlands. Anonymous (sale, Cologne, Lempertz, 1 June 1978, lot 37, ill.). [J. Hoogsteder, The Hague, sold 1980 to]; Mr. and Mrs. Edward William Carter, Los Angeles, given 2009 to; LACMA.

EXHIBITIONS

Los Angeles-Boston-New York 1981–82, no. 8, pp. 32–35, ill.; Los Angeles 1992–93, no. 8, pp. 32–35, ill.

REFERENCES

Vroom 1980–99, vol. 1 (1980), p. 47, fig. 55, vol. 2 (1980), p. 34, no. 141; J. Walsh 1981, pp. 387, pl. XII; Los Angeles 1990–91, pp. 153–54, fig. 39a; Brunner-Bulst 2004, no. 159, p. 294; Amsterdam 2007, p. 104n4, no. 46; Moscow 2009, p. 81.

Adriaen Coorte

(act. 1683–1707)

Still Life with Strawberries in a Wan-Li Bowl, 1704

Oil on paper mounted on wood,

11⁵/₈ × 8⁷/₈ in. (29.5 × 22.5 cm)

Signed and dated lower left, on edge of stone table: A Coorte / 1704

Gift of Mr. and Mrs. Edward William Carter
M.2009.106.5

PROVENANCE

[Goudstikker, Amsterdam, 1933]. Anonymous (sale, London, Christie's, 28 June 1974, lot 76, sold for 12,500 guineas to); [Newhouse Gallery, New York, sold 1974 to]; Mr. and Mrs. Edward William Carter, Los Angeles, given 2009 to; LACMA.

EXHIBITIONS

Amsterdam 1933, no. 68; Los Angeles-Boston-New York 1981–82, no. 9, pp. 36–39, ill.; Los Angeles 1992–93, no. 9, pp. 36–39, ill.

REFERENCES

Vorenkamp 1933, p. 72; Van Gelder in Oxford 1950, p. 69; Bol 1952–53, no. 38, pp. 199, 202, 220, fig. 10, as with Goudstikker as of 1933; WCA, vol. 16 (1974), p. 80; Bol 1977, no. A57, pp. 8, 15n27, 22, 42, 36, fig. 31; Mandle 1979, p. 326; Bol 1980, pp. 135, 137n12, fig. 11; Shore 1980, vol. 2, no. 166, ill.; Bol 1982, p. 11, fig. 11; WCA, vol. 37 (1985–87), p. 85; Korteweg and Vels Heijn 1992, pp. 63, 180, ill.; Slive 1995, p. 319; Baltimore 1999, p. 36n6; Meijer 1999, p. 93; Dibbits 2004, p. 164n20; The Hague 2008, no. 53, p. 112, ill.

Aelbert Cuyp

(1620–1691)

The Flight into Egypt, mid- to late 1650s

Oil on wood, 26⁵/₈ × 35¹/₂ in.

(67.6 × 90.2 cm)

Signed lower left: A. Cuyp

Gift of Mr. and Mrs. Edward William Carter
AC1996.150.1

PROVENANCE

Servad, Amsterdam (sale, Amsterdam, Cornelis Ploos van Amstel, Hendrik de Winter, and Jan Yver, 25 June 1778, lot 48, sold [or bought in?] for 560 florins to); [Jan Yver, Amsterdam].¹ Stanislaus II Augustus Poniatowski (1732–1798), Warsaw and Saint Petersburg (r. as king of Poland 1764–95).² Prince Charles Maurice de Talleyrand-Périgord (1754–1838), Paris (sale, Paris, M. Henry, 7 July 1817, lot 10, as formerly "Roi de Pologne," sold en bloc before the sale to); [William Buchanan (1777–1864), London]. [John Webb, London, valued at 1,050 guineas].³ [William Buchanan, London, sold for 1,100 guineas to];⁴ Alexander Baring (1774–1848), later 1st Baron Ashburton, London and the Grange, Northington, Hampshire, by 1819, by descent to; Francis Denzil Edward Baring (1866–1938), 5th Baron Ashburton, the Grange, Northington, Hampshire, sold 1907 en bloc to;

[syndicate of Thomas Agnew & Sons, London; Arthur J. Sulley & Co., London; and Asher Wertheimer, London, probably sold to]; Alfred de Rothschild (1842–1918), Halton Manor, by inheritance to; Rothschild heirs, sold in 1924 to; [Arthur Ruck, London, and M. Knoedler, London and New York, sold 1925 to]; Charles T. Fisher (1880–1963), Detroit;³ by inheritance to his son; Thomas K. Fisher (1920–1988), Detroit (sale, London, Christie’s, 28 June 1974, lot 79, ill., bought in, sold 1977 through); [Richard L. Feigen, New York, to]; Mr. and Mrs. Edward William Carter, Los Angeles, given 1996 to; LACMA.

EXHIBITIONS

London 1819, no. 105, lent by Alexander Baring; New York 1925, no. 2, ill.; Detroit 1926, no. 24, ill.; Detroit 1927, no. 31; Detroit 1929, p. viii, no. 16, ill.; Detroit 1939, no. 10; New York 1939, no. 66, p. 32, pl. 77; Detroit 1949, no. 6, pl. 7; Los Angeles-Boston-New York 1981–82, no. 10, pp. 40–45, ill.; Los Angeles 1992–93, no. 10, pp. 40–45, ill.; Washington-London-Amsterdam 2001–2, no. 41, pp. 176–77, 207–8, ill.

REFERENCES

Buchanan 1824, vol. 2, no. 10, pp. 321–22; Smith 1829–42, vol. 5 (1834), no. 132, pp. 320–21;⁶ Waagen 1838, vol. 2, p. 283; Waagen 1854, vol. 2, no. 2, p. 110; HdG 1908–27, vol. 2 (1909), no. 409, p. 123; Holmes 1930, no. 27, pp. 167, 185, fig. 4; Frankfurter 1939, no. 68, fig. 105; J. Walsh 1974a, p. 349n23; J. Walsh 1981, p. 386, fig. 10; Montreal 1990, p. 87, fig. 39; Chong 1993, no. 168, pp. 422–23; “The Gift of Mr. and Mrs. Carter” 2003, p. 21; Liedtke 2007, vol. 1, pp. 140, 142nn3–4.

NOTES

- 1 Since Jan Yver was one of the dealers involved in the sale, he may have been acting as an agent for Poniatowski or another buyer.
- 2 For Stanislaus Augustus Poniatowski, see London 1992, p. 36: “After the King’s death his collections were gradually dispersed. On departure from Poland in 1795 he had taken 100 of his favourite paintings to St. Petersburg: some he had given away, others were sold on his death to pay debts. The sale of his collections continued in the following years until 1821.”

- 3 HdG 1907–28, vol. 2 (1909), no. 409, cites Buchanan as the buyer from the Talleyrand sale, followed by John Webb. He also cites Buchanan as the seller to Baring. If the latter is true, Buchanan may have been working with Webb, who was a dealer. Webb also purchased from Buchanan Gabriel Metsu’s *A Woman Seated at a Table and a Man Tuning a Violin* ([The National Gallery, London, inv. no. NG 838](#)), formerly in the Talleyrand collection.
- 4 An annotation to the entry for the painting in a copy of the 1817 Talleyrand-Périgord sale catalogue at the State Hermitage Museum, Saint Petersburg, notes, “retenu à 20000 estimé 12000 vendu par M. Buchanan à Alx. Baring, 1100 guin.” Getty Provenance Index, Sale Catalogs Database.
- 5 In 1908 Charles Thomas Fisher and his six brothers founded Fisher Body Company in Detroit, an automotive coach builder for which he served as president. The company is now an operating division of General Motors.
- 6 The description by Smith is confused but can be identified with the painting sold by Talleyrand: “A Landscape, with a high road, bounded on the left by a chain of lofty rocks, and skirted on the opposite side by some high trees. An old man leading an ass, on which is a young woman with a child in her arms, is on the road; a little beyond them are a farmer on a piebald horse, and a herdsman driving four cows; and still farther are a man and a woman with a flock of sheep. The opposite side is composed of a river, bounded by high hills, some of which are adorned with buildings. The glowing warmth of a brilliant sunset pervades the scene. This is a studied and highly finished production. 2 ft. 2 in. by 2 ft. 11 in.—P. Formerly in the cabinet of the King of Poland. Collection of M. Servad, Amst. 1778 . . . Prince Talleyrand, 1817; bought by John Webb, Esq. . . . Now in the collection of Alexander Baring, Esq.”

11 [\(back to entry\)](#)

Jan van Goyen

(1596–1656)

View of Dordrecht, 1645

Oil on wood, 25⁷/₈ × 38 in.

(65.7 × 96.5 cm)

Signed and dated lower center, on the rowboat: VGOYEN 1645

Gift of Mr. and Mrs. Edward William Carter
M.2009.106.6

PROVENANCE

Lord St. Leonards, Boyle Farm, Thames Ditton, Surrey (probably estate sale, Thames Ditton, E. & H. Lumley, 1 Nov. 1886, lot 1018, as “Outward Port of Rotterdam, 37¹/₂ × 25¹/₂”; sold for £180 to);¹ [Martin Colnaghi (1821–1908), London].² S. E. Kennedy, Esq. (sale, London, Christie’s, 6 July 1917, lot 13, as “from the Collection of Lord St.

Leonards,” sold for £1,400 to); [Thos. Agnew & Sons, London, stock no. 4966, sold July 1919 to]; [F. Muller & Co., Amsterdam]; H. E. Smidt van Gelder, Aerdenhout (near Haarlem), by 1919, sold 1979 through; [G. Cramer, The Hague, to]; Mr. and Mrs. Edward William Carter, Los Angeles, given 2009 to; LACMA.

EXHIBITIONS

Los Angeles-Boston-New York 1981–82, no. 11, pp. 46–49, ill.; Los Angeles 1992–93, no. 11, pp. 46–49, ill.

REFERENCES

HdG 1908–27, vol. 8 (1927), no. 95;³ H.-U. Beck 1972–87, vol. 2 (1973), no. 300, ill.; J. Walsh 1981, p. 385, fig. 8; Falkenburg 1997, p. 63, fig. 52.

NOTES

- 1 This is the only painting by Van Goyen known to have been in St. Leonards’s sale. The reference to Lord St. Leonards comes from the Kennedy sale catalogue. HdG 1908–27, vol. 8 (1927), no. 95, incorrectly identifies the St. Leonards and Kennedy painting as a similar *View of Dordrecht* by Van Goyen that was later in the collection of Charles Butler. That painting is, however, H.-U. Beck 1972–87, vol. 2 (1973), no. 310 ([Toledo Museum of Art, Ohio, inv. no. 1933.27](#)).
- 2 According to the annotation “M. Col” in the copy of the St. Leonards’s sale catalogue at the Getty Research Institute.
- 3 Incorrectly confuses the provenance of the painting with that currently in Toledo. See n. 1 above.

12 [\(back to entry\)](#)

Jan van Goyen

(1596–1656)

View of Arnhem, 1646

Oil on wood, 17³/₁₆ × 21¹/₄ in.

(43.7 × 54 cm)

Signed and dated lower right edge:
VGOYEN 16[46]

Gift of Mr. and Mrs. Edward William Carter
M.2009.106.20

PROVENANCE

[Probably H. O. Miethke, Vienna, sold 1896 to]; Cornelis Hoogendijk (1866–1911);² The Hague, by 1899 (sale, Amsterdam, F. Muller & Co., 14 May

1912, lot 23, ill., sold for 10,000 florins to); Piek, The Hague. Anonymous (sale, Amsterdam, F. Muller & Co., 20 June 1916, lot 192, sold for 10,400 florins to);³ [F. Muller & Co.]. Michiel Onnes (1878–1972), Kasteel Nijenrode, Breukelen.⁴ [J. Goudstikker, Amsterdam, by 1920]. Miss A. Goekoop,⁵ Wassenaar, sold to; [Nystad, The Hague, sold 1982 to]; Mr. and Mrs. Edward William Carter, Los Angeles, given 2009 to; LACMA.

EXHIBITIONS

The Hague 1899, no. 17, p. 5; The Hague 1920, no. 43, ill.; Los Angeles 1992–93, no. 30, pp. 120–23, ill.

REFERENCES

HdG 1908–27, vol. 8 (1927), no. 9, pp. 14–15; H.-U. Beck 1972–87, vol. 2 (1973), no. 280, ill.; Sutton 1990–91, p. 109, fig. 4.

NOTES

- This painting was probably part of a collection of old master paintings Miethke sold en bloc in October 1896 to Hoogendijk for 60,000 florins. Heijbroek and Wouthuysen 1999, p. 269.
- For Hoogendijk, see Heijbroek and Wouthuysen 1999, pp. 269–70. Cornelis Hoogendijk came from a Reformed Calvinist family in Krimpen aan den IJssel. Before completing his doctoral exams for a law degree from the University of Leiden, Hoogendijk enrolled at the Rijksacademie van Beeldende Kunsten in Amsterdam, where he studied painting for one to two years. Between 1889 and 1900 he put together an unusually large collection of paintings, drawings, and prints of old and modern masters. A large part of the collection, including this painting, was exhibited at Pulchri Studio in The Hague in 1899. In 1900 Hoogendijk was committed to a psychiatric hospital in Ermelo, where he died in 1911. From 1906 until 1912, when it was sold through F. Muller & Co., part of the collection was on loan to the Rijksmuseum. This painting does not, however, match any of the four paintings by Van Goyen recorded by the Rijksmuseum as on loan from the collection. I am grateful to Pieter Roelofs, curator of seventeenth-century Dutch painting at the Rijksmuseum, for checking the archives of the museum.
- The specific seller of the painting is not identified. The catalogue lists as sellers: M. Dr. W. A. Royaards, conseiller de légation de S. M. la Reine des Pays-Bas à Sofia; Mme Vve. S. Paleologo, Amsterdam; Mme Vve. W. J. Bosch Verhagen, Utrecht; Mme Vve. G. C. J. van Reenen van Lexmond, Loenen; M. A. Groutars, Maastricht; and M. Mr. A. C. A. Jacobse Boudewijnse, Middelburg. The painting may have been bought in since Muller was also the auctioneer.

- According to H.-U. Beck 1972–87, vol. 2 (1973), no. 280, p. 135. Michiel Onnes, an Amsterdam coffee merchant of German descent, acquired Nijenrode Castle in 1907 and restored and expanded it in 1920. In 1930 he sold it to the art dealer Jacques Goudstikker. The painting was not included in the 10 July 1923 sale of the Onnes collection by Ant. W. M. Mensing (F. Muller & Co.), Amsterdam.
- Possibly related to Adriaan Goekoop (1859–1914) and his wife, Johanne Goekoop de Jongh (1877–1946), the first Dutch woman to earn a doctorate in art history. The couple, who married in 1905, lived outside The Hague at Sorgvliet, the former home of Jacob Cats. See cat. no. 21m14. See also cat. no. 21.

13 (back to entry)

Willem Claesz. Heda

(1594–1680)

Still Life with Tobacco, Beer, and Wine, 1637

Oil on wood, 16 $\frac{5}{8}$ × 21 $\frac{3}{8}$ in.

(42.2 × 54.3 cm)

Signed and dated left of center, on edge of table: *HEDA / 1637*

Gift of Mr. and Mrs. Edward W. Carter
M.2003.108.4

PROVENANCE

[Jean Lenthal, Paris]. [P. de Boer, Amsterdam, in 1949 until at least 1951]. J. M. Redelé, Dordrecht, by 1952, sold 1978 through; [G. Cramer, The Hague, to]; Mr. and Mrs. Edward William Carter, Los Angeles, given 2003 to; LACMA.

EXHIBITIONS

Rotterdam 1951, no. 20; Paris 1952, no. 37, pl. XVII, lent by J. M. Redelé; Rome 1954, no. 51; Milan 1954, no. 58; Dordrecht 1954, no. 52; Rotterdam 1955, no. 73, p. 39, pl. 50; Eindhoven 1957–58, no. 28; Luxembourg-Liège 1957, no. 29, pp. 24–25, pl. 17; Paris 1960, no. 24; San Francisco-Toledo-Boston 1966–67, no. 101, p. 148, ill.; Los Angeles-Boston-New York 1981–82, no. 12, pp. 50–53, ill.; Los Angeles 1992–93, no. 12, pp. 50–53, ill.

REFERENCES

Leymarie 1956, fig. 173; Boucaud 1958, p. 229; Sterling 1959, p. 52; “The Gift of Mr. and Mrs. Carter” 2003, p. 21.

14 (back to entry)

Jan van der Heyden

(1637–1712)

The Herengracht, Amsterdam, Viewed from the Leliegracht, ca. 1666–70

Oil on wood, 13 $\frac{1}{4}$ × 15 $\frac{5}{8}$ in.

(33.7 × 39.7 cm)

Signed at the right, on the quay: *VH*

Partial gift of Mr. and Mrs. Edward William Carter and purchased with funds provided by The Ahmanson Foundation, the Mr. and Mrs. Allan C. Balch Collection by exchange, and Hannah L. Carter M.2009.106.24

PROVENANCE

The artist and his wife, Sara ter Hiel (d. 1712): “een geschijde van de Bocht van de Oude Heeregracht,” mentioned in the inventory attached to the 5 Dec. 1692 will of Jan van der Heyden and Sara ter Hiel, living on the Koestraat, Amsterdam, and as “de bogt van de Heeregragt met de Warmoessluys int Verschiet,” valued at 50 florins, in the inventory of the estate of Sara ter Hiel, Amsterdam, 18 May 1712, by bequest to her son;¹ Samuel van der Heyden (d. 1729), Amsterdam, by bequest 1729 to his sister; Sara van der Heyden (d. 1738), Amsterdam.² Jacob Crammer Simonsz., Amsterdam (estate sale, Amsterdam, Van der Schley, Yver, and Schelte, 25 Nov. 1778, lot 10, as “op panel hoog 13 $\frac{1}{2}$, breed 15 $\frac{1}{2}$ duim. Een Gezigt binnen Amsterdam, verbeeldende de Heeregragt, van de Lelysluys af te zien, naar de Warmoe gragt, de Son Ligten zyn ’er Geestig in waargenoomen, en de Beeldjes en Vaartuygen; gestoffeert, door A van den Velde, Dit Stuk is zeer bevallig en plaisant geschilderd”). Louis César de la Baume Le Blanc, duc de la Vallière (1708–1780), Paris (sale, Paris, A. Paillet, 21–23 Feb. 1781, lot 67, as “La vue d’un Canal de Hollande, bordé de maisons & planté d’arbres; plusieurs barques chargées de marchandises, sont arrêtées près du trottoir, où sont distribuées diverses figures. La variété dans la construction des maisons, la ton de couleur & les moindres détails, sont rendus avec la plus grande finesse & une exacte vérité. La réflexion des objets dans l’eau, contribue à une harmonie parfaite, & sont annoncer ce Tableau comme un des plus finis de cet habile

Peintre. Haut. 13 pouc. 6 lig. larg. 16 pouc. 6 lig. B.,” sold [bought in?] to); [A. J. Paillet, Paris]. M. B. de B[oynes], Paris (sale, Paris, 15–10 Mar. 1785, lot 42, as “Ce Tableau, l’un des plus fins de ce maître, représente le côté intérieur d’un canal des villes de la Hollande, sur lequel on voit des barques & des cignes; au-delà du mur du quai de ce canal s’élèvent de grands arbres à travers les percées desquels on découvre de beaux bâtimens de brique, & décorés des ornemens qui appartiennent à l’Architecture, rendus avec tout l’intérêt & l’art que l’on admire dans les productions de ce maître; le ciel est parfaitement bien rendu, ainsi que les figures que l’on voit aux différens endroits de ce tableau. Hauteur 16 pouces, largeur 13 pouces. B. Il vient de la vente de M. le Duc de la Valliere, n°. [67–1900]”).³ Chevallier F[erdinando] Meazza (1837–1913), Milan (sale, Milan, Riblet, 15–19 Apr. 1884, lot 186, ill.). [Antoine Baer, sold Feb. 1885 to];⁴ Albert Lehmann, Paris (sale, Galerie Georges Petit, Paris, 12–13 June 1925, lot 255, ill., sold for 112,500 francs to); M. Guiraud.⁵ Esmond, Paris.⁶ [Otto Wertheimer (1896–1973), Paris, in 1945, sold by 1950 to];⁷ [Duits, London, sold by 1953 for 85,000 guilders to]; Sidney James van den Bergh (1898–1977), Wassenaar, sold 1971 through;⁸ [G. Cramer, The Hague, to]; Mr. and Mrs. Edward William Carter, Los Angeles, partial gift and partial sale by the heirs 2009 to; LACMA.

EXHIBITIONS

Amsterdam 1906, no. 62, lent by Albert Lehmann, Paris; Birmingham 1950, no. 25, lent by Duits; Paris 1950–51, no. 36, pl. 26; Zürich 1953, no. 53; Rome 1954, no. 54; Milan 1954, no. 62, pl. 65; New York-Toledo-Toronto 1954–55, no. 38, ill.; Rotterdam 1955, no. 75, pl. 145, lent by Sidney James van den Bergh;⁹ Tel Aviv 1959, no. 51; Laren 1959, no. 53, pl. 27; Leiden 1965, no. 24; Los Angeles-Boston-New York 1981–82, no. 13, pp. 54–57, ill.; Los Angeles 1992–93, no. 13, pp. 54–57, ill.; Greenwich-Amsterdam 2006–7, no. 17, pp. 47, 70, ill.

REFERENCES

Probably Bredius 1912, pp. 132, 135; HdG 1908–27, vol. 8 (1927), no. 22, p. 337; Bruyn 1950; A. B. de Vries 1964, p. 357,

ill.; J. Rosenberg, Slive, and Ter Kuile 1966, p. 193, pl. 164B, 1972 ed., p. 332, fig. 263; A. B. de Vries et al. 1968, p. 69, ill.; Wagner 1971, no. 11, p. 69; Haverkamp-Begemann 1973, p. 401; Slive 1995, p. 275, fig. 375; Briels 1997, pp. 141, 336, pl. 211; A. Walsh 2007, p. 111, pl. 3; Marandel and Walsh et al. 2019, no. 7, pp. 38–39, ill.

NOTES

- 1 Bredius 1912, pp. 132 and 135, respectively. For a further discussion of the distribution of the possessions of Jan van der Heyden and Sara ter Hiel, see I. H. Van Eeghen 1973. According to the 1692 will, the painting was to be given to their daughter Sara van der Heyden. In 1712, however, the painting was given to their son Samuel.
- 2 HdG 1908–27, vol. 8 (1927), no. 22, p. 337, cited as previous provenance of the Carter painting, “Een Gezicht langs de Heeregragt. Zeer uitvoerig op Paneel geschilderd, en door A. van de Velde gestoffeerd. Hoog 15½, breed 16 duim” (anonymous sale, Amsterdam, van der Linden and de Winter, 5 June 1765, lot 27, sold for 175-0 florins, to Hoogenhuysen for Loquet). That painting is probably identical with lot 134 in the sale 22 September 1783 of paintings owned by Pieter Locquet by Van der Schley, De Bosch, Ploos van Amstel, De Winter, and Yver. The Locquet painting is described in similar terms as that in the 1765 sale: “15½ × 15½ duim, panel. In dit natuurlyk stuk vertoond zich een Gezicht langs de Heer-Gragt te Amsterdam ziende gedeeltelyk naar de Lely-Gragt, gestoffeert met verscheide Wooningen, Geboomte, en diversche Beeldjes, dit stuk is niet min bevallig dan Konstig geschildert, en het streelende zonligt; doet een zeer schooner uitwerking,” sold for 405 florins to Nyman. Because the view is described as toward the Lely-Gragt, it cannot be the Carter painting, which is described as looking *from* the Leliegracht.
- 3 The number and price are handwritten. The sale was said to be from the cabinet of M. B. de B.,*** Various copies of the catalogue are annotated “Boynes.”
- 4 According to an annotated catalogue of the 1925 Lehmann sale. Advertisements in *La chronique des arts et de la curiosité* in 1880 identify Antoine Baer as an expert of *tableaux anciennes et modernes* located at 2 rue Laffitte.
- 5 According to an annotated copy of the catalogue at the Getty Research Institute. Probably a reference to S. Guiraud, Paris. According to Los Angeles-Boston-New York 1981–82, citing information from a photo mount at the Witt Library, The Courtauld Institute of Art, London, Alfred de Rothschild owned the painting between Lehmann and Beurnonville. This cannot be correct, however, since Baron Alfred Charles de Rothschild (1842–1918), London and Halton, Hertfordshire, died in 1918. The reference is probably to *Houses on the Herengracht* that is still in the Rothschild collection at Waddesdon Manor. Baron de Beurnonville, who seems to have owned a major collection of Dutch and Flemish paintings, had a number of sales in Paris during the 1880s.

⁶ According to Wagner 1971.

⁷ According to A. B. de Vries (orally, The Hague, 1978, note in file), Lehmann sold the painting to Wertheimer in Paris, who sold it to Duits, who sold it to Van den Bergh for “85,000.” If Wertheimer did acquire the painting in 1925 from the Lehmann sale, it is unclear where it was during the early 1940s. Otto Wertheimer (1879–1972) was born in Buehl Baden, Germany, and died in Paris. He held a position in the department of the history of art at the University of Berlin until 1933, when as a Jew he lost his job and moved to Paris. Wertheimer’s parents were deported to concentration camps. Although his father and sisters died during the war, Otto Wertheimer, who spent part of World War II in the Vichy government zone and part in Switzerland, was able to obtain his mother’s release from a concentration camp, probably through the payment of a bribe.

⁸ Sidney J. van den Bergh, a major collector of seventeenth-century Dutch paintings, was a senior manager of Unilever and Dutch minister of defense in 1959. See A. B. de Vries 1964, Leiden 1965, and A. B. de Vries et al. 1968, and introduction to the present volume. Van den Bergh sold a number of paintings to the Carters through G. Cramer, The Hague. Sales of his collection also took place in Amsterdam in 1975 and London in 1979.

⁹ The catalogue notes that the lenders to the exhibition wished to remain anonymous. An annotation to the title page of a copy of the catalogue at the RKD–Nederlands Instituut voor Kunstgeschiedenis, The Hague, however, identifies the lenders as S. J. van den Bergh, Wassenaar, and Dr. H. A. Wetzlar, Amsterdam.

15, 16 [\(back to entries\)](#)

Meindert Hobbema

(1638–1709)

Landscape with Anglers and a Distant Town, ca. 1664–65

Oil on wood, 9¾ × 12½ in.

(23.8 × 31.8 cm)

Signed lower left: *m. hobbema*

Gift of Mr. and Mrs. Edward William Carter
M.2009.106.7

Meindert Hobbema

(1638–1709)

Landscape with a Footbridge, ca. 1664–65

Oil on wood, 9¾ × 12½ in.

(23.8 × 31.8 cm)

Signed right, on bridge: *m. hobbema*

Gift of Mr. and Mrs. Edward William Carter
M.2009.106.8

PROVENANCE (BOTH)

Anna Maria Ebeling (1767–1812), by inheritance to her husband; Paul Iwan Hogguer (1760–1816),¹ Amsterdam (sale,

Amsterdam, P. van der Schley, 18 Aug. 1817, lots 23, 22, sold for 621 and 834 florins to); J. Hulswit.² Sir Charles Bagot (1781–1843), London (sale, London, Christie's, 18 June 1836, lots 51, 52, sold for £157.10 to); [Seguier for];³ Henry Petty-Fitzmaurice (1780–1863), 3rd Marquess of Lansdowne, Bowood House, Wiltshire, by inheritance to; Henry Petty-Fitzmaurice (1816–1866), 4th Marquess of Lansdowne, Bowood House, Wiltshire; by inheritance to; Henry Charles Keith Petty-Fitzmaurice (1845–1927), 5th Marquess of Lansdowne, Bowood House, Wiltshire, until at least 1876.⁴ [Thos Agnew and Sons, London, sold to]; [Charles Sedelmeyer, Paris]. Rodolphe Kann (1845–1905),⁵ Paris, by 1883, sold 1907 as part of the Kann collection to; [Duveen Brothers, Paris and London]; Walter von Pannwitz (1856–1920), Berlin and De Hartekamp, Heemstede, the Netherlands, by inheritance to his second wife;⁶ Catalina von Pannwitz (1876–1959), De Hartekamp, Heemstede, the Netherlands, sold separately 1962 to:

Landscape with Anglers and a Distant Town Sidney James van den Bergh (1898–1977), Wassenaar, sold 1973 through; [G. Cramer, The Hague, to]; Mr. and Mrs. Edward William Carter, Los Angeles, given 2003 to; LACMA.

Landscape with a Footbridge [Rosenberg and Stiebel, New York, sold 1962 to]; Mr. and Mrs. Edward William Carter, Los Angeles, given 2003 to; LACMA.

EXHIBITIONS (BOTH)

London 1876, no. 204;⁷ Dordrecht 1963, no. 45, fig. 112 (*Landscape with Anglers*, lent by Mr. and Mrs. Sidney J. van den Bergh); Leiden 1965, no. 25 (*Landscape with Anglers*); Los Angeles-Boston-New York 1981–82, nos. 14A, B, pp. 59–61, ill.; Los Angeles 1992–93, nos. 14A, B, pp. 59–61, ill.

Additional exhibition for *Landscape with a Footbridge*: Rotterdam 1939–40, no. 31, pl. 26.

REFERENCES (BOTH)

Smith 1829–42, vol. 6 (1835), nos. 45, 46, p. 127, vol. 9 (Supplement, 1842), p. 723, nos. 13, 14; Jameson 1844, nos. 71, 72, pp. 315–16; Waagen 1854, vol. 3, p. 161, nos. 2, 3; Sedelmeyer 1898, nos. 61, 62; Bode 1907, p. 150; Kann 1907, vol. 1, nos. 47, 48; Bode 1909, pp. 173–74; HdG 1908–27, vol. 4 (1912), no. 176, p. 414, no. 245, p. 432; Friedländer and Von Falke 1925–26, vol. 1, p. x, and nos. 62, 63; Brouhiet 1938, nos. 87, 200, pp. 145, 202, ill.

Additional reference for *Landscape with Anglers and a Distant Town*: A. B. de Vries et al. 1968, p. 70, ill.

NOTES

- 1 According to the Getty Provenance Index, Sales Catalogs Database, although sold under Paul Hogguer's name, the collection of paintings, drawings, prints, sculpture, coins, medals, etc., was formed by his first wife, Anna Maria Ebeling (1767–1812), a student of drawing. Paul Hogguer, whose family was originally from Switzerland, was a banker and served as the first director of the Nederlandsche Bank in Amsterdam, 1814–16. He also held various civic positions, including sheriff and burgomaster.
- 2 According to documentation in the Getty Provenance Index, Sales Catalogs Database.
- 3 The Getty Provenance Index, Sales Catalogs Database notes that the buyer of the paintings at the 1836 sale was either Lord Seguier or Lord Lansdowne. Smith 1829–42, vol. 9 (Supplement, 1842), says that the buyer was Seguier, who can probably be identified as William Seguier (1772–1843), an art dealer and painter. He was the first superintendent of the British Institution (1805–43), surveyor of the King's/Queen's Pictures, and first keeper of the National Gallery (1824–43).
- 4 Jameson 1844, pp. 315–16, nos. 71, 72, and Waagen 1854, vol. 3, p. 161, nos. 2, 3, note that the paintings are in the Lansdowne Collection.
- 5 Between 1880 and his death in 1905, Rodolphe Kann assembled an important collection, which he displayed in a gallery that connected his house in Paris with the adjoining house of his brother, Maurice Kann. Rodolphe Kann was primarily interested in collecting paintings by the grand Dutch masters, Rembrandt, Frans Hals, and Hobbema. Among the prizes in his collection were Johannes Vermeer's *Girl Asleep at a Table* and Rembrandt's *Aristotle*, both now in the collection of the Metropolitan Museum of Art, New York. See A. Walsh 1996, with additional bibliography.
- 6 The German aristocrat Walter Sigismund Emil Adolf von Pannwitz was the private lawyer to Kaiser Wilhelm II. After World War I, when the kaiser and his family went into exile in Holland, Pannwitz and his second wife, Catalina, whom he had married in 1908, followed. Pannwitz sold his first collection in Munich in 1905 (Helbing, 24–25 Oct. 1905). Between 1910 and 1920, with the advice of Wilhelm von Bode and Max J. Friedländer, Pannwitz assembled a large art collection that

included Italian, French, German, and Dutch paintings from the fifteenth through the seventeenth century, as well as bronzes and ceramics. Following her husband's death in 1920, Catalina von Pannwitz settled in the Dutch country estate De Hartekamp in Heemstede, where the collection resided until 1940. Born in Rostock, Germany, in 1876, Catalina Carolina Friedericke Georgine Roth was from a wealthy Jewish family with vast landholdings in Argentina, which granted her Argentinean citizenship in 1918. In 1940, with the help of F. Gutmann, she sold five paintings (not including these two) to Hermann Göring. In return, Göring arranged for her to receive an exit visa to travel to Switzerland and protected her large estate and collection, the latter of which was stored during the war in a bunker with works from the Rijksmuseum. Following the war, Catalina von Pannwitz returned to her estate in the Netherlands and notified the Netherlands Art Property Foundation (Stichting Nederlands Kunstbezit), The Hague, in writing that she had no interest in the return of the paintings that she had sold to the Nazis. Friedländer and Von Falke 1925–26, and Venema 1986, pp. 290–91, 581.

7 Identified only as *Landscape*, so it is not known which of the paintings was exhibited by the Marquess de Lansdowne, who owned both pictures.

17 [\(back to entry\)](#)

Jan van Huysum

(1682–1749)

***Bouquet of Flowers in an Urn*, 1724**

Oil on mahogany, 31 1/2 × 23 1/2 in.

(80 × 59.7 cm)

Signed and dated lower right, on edge of ledge: *Jan Van Huysum / fecit 1724*

Gift of Mr. and Mrs. Edward William Carter
M.91.164.2

PROVENANCE

Johan Diederik Pompe van Meerdervoort (1697–1749),¹ Dordrecht and Huis te Meerdervoort, Zwijndrecht, or Jan van Huysum, Amsterdam (sale, Amsterdam, 14 Oct. 1749, lot 8, “Een extra fraye Bloempot, kragtig en uitvoerig geschilderd door Jan van Huysum, in zyn beste tyd, h. 2 v. 8 d., br. 2 v. 1d.,” sold for 1,245 florins).² Gerrit Braamcamp (1699–1771), Amsterdam, by 1766³ (sale, Amsterdam, Van der Schley, 31 July 1771, lot 90, as “H. 31, b. 23 1/2 d. Pnl. Een fraaye Barnsteenen Vaas, waarin verschieide Bloemen geplaatst zyn, dezelve staat op een’ Marmeren Tafel, waarop eenige losse bloemen

liggen tegen eenen lichten agtergrond, welke een Landschap verbeeldt. De schikking en Groeping der Bloemen is volgens de Harmonie der koleuren, en de bevallige losheid van dezelve zeer natuurlyk, en als door een kragtig Licht bescheenen, verbeeld; alles op 't uitvoerigste behandeld," sold for 3,800 florins to);⁴ Jan Gildemeester Jansz. (1744–1799),⁵ Amsterdam (sale, Amsterdam, Philippe van der Schley et al., 11–12 June 1800, lot 89, sold for 3,000 florins [or 3,010?] to); [G. Spaan]. Pieter de Smeth (1753–1809), Lord of Alphen and Rietveld, Amsterdam (sale, Amsterdam, Philippe van der Schley, 1–2 Aug. 1810, lot 47, sold for 4,500 florins to);⁶ [Jeronimo de Vries (1776–1853), Amsterdam for];⁷ Lucretia Johanna van Winter (1785–1845),⁸ Amsterdam, after her marriage in 1822 to Hendrik Six van Hillegom (1790–1847), Six van Hillegom–van Winter collection, Amsterdam,⁹ by inheritance 1847 to their sons; Jan Pieter Six van Hillegom (1824–1899) and Pieter Hendrik Six van Vromade (1827–1905), Amsterdam, by inheritance 1905 to Pieter Hendrik Six van Vromade's son; Jonkheer Jan Willem Six van Vromade, Amsterdam (1872–1936) (sale, Amsterdam, F. Muller, and Co., 16 Oct. 1928, supplement J. W. Six van Vromade, lot 15a, sold for 25,000 florins to); [Gallery A. Staal, Amsterdam, in 1929].¹⁰ Arthur Hartog (1891–1985), Wassenaar, by 1936,¹¹ confiscated by the Nazis Dec. 1941, sold 1942 by Dr. M. H. H. Franssen through Van Marle en Bignell, The Hague, for 30,000 florins to;¹² Hans Posse (1879–1942) for the Führer Museum, Linz;¹³ restituted to the Netherlands Art Property Foundation (Stichting Nederlands Kunstbezit, SNK), The Hague, by 1946, restituted Mar. 1948 to Arthur Hartog, London, later New York,¹⁴ sold to; [Gallery S. Nystad, The Hague]. [Newhouse Galleries, New York, sold 1974 to]; Mr. and Mrs. Edward William Carter, Los Angeles, given 1991 to; LACMA.

EXHIBITIONS

Amsterdam 1900, no. 48, p. 14; Amsterdam 1929, no. 76, ill.; The Hague 1936–37, no. 104; The Hague 1946, no. 28, property of Arthur Hartog, New York; Utrecht 1946, no. 67; Eindhoven 1946, no. 88; *Paintings Looted from Holland* 1946–48, no. 22; on deposit from Hartog to the Mauritshuis, The Hague, 1948; on loan, The Metropolitan Museum of Art, New York, Mar.–June 1974; Los Angeles 1975, no. 72, pp. 187–88, ill.; Los Angeles-New York-Boston 1981–82, no. 15, pp. 62–66, ill.; Los Angeles 1992–93, no. 15, pp. 62–66, ill.

REFERENCES

Hoet 1752 (1976), vol. 2, no. 8, pp. 269, 503; De Bastide 1766, p. 88, as one of six paintings by Van Huysum in Braamcamp's collection, hung in the Salon;¹⁵ Smith 1829–42, vol. 6 (1835), no. 19, p. 468, no. 55, p. 476, as collection "de Heer Six van Hillegom"; HdG 1908–27, vol. 10 (1928), no. 43, p. 346, no. 80, p. 355, confuses the provenances of two paintings: HdG no. 43 connects Braamcamp lot 91 and Gildemeester lot 89, but Braamcamp lot 91 includes a bird's nest absent in the Carter painting. HdG no. 80 correctly identifies the painting as Braamcamp lot 90 but incorrectly calls it Gildemeester lot 87; Grant 1954, no. 4, p. 17, as Arthur Hartog, New York;¹⁶ Bille 1961, vol. 1, pp. 81, 226, fig. 90, vol. 2, no. 90, pp. 21–22a, 100; Pavière 1962–64, vol. 2 (1962), p. 36; De Bruyn Kops 1965, pp. 98, 143; Naumann 1982, pp. 473, 475, fig. 10 (reversed); Grimm 1988, pp. 180–81, figs. 124–25; L. de Vries 1990, cover; Nijstad 1990, pp. 135–36; Slive 1995, p. 320, fig. 422; Washington 1995, pp. 144–45, fig. 1; Priem 1997, pp. 134–36, 153 and n132, no. 13, pp. 201–2, ill., clarifies provenance; Spliethoff and Hoogsteder 2000, p. 27, ill.; Van der Willigen and Meijer 2003, p. 116; B. Schwarz 2004, no. XIX/36; Delft-Houston 2006–7, no. F15, pp. 193–98 (catalogue only); Taylor 2008, p. 261; Newmeister 2010, p. 166, fig. 171.

NOTES

- 1 Johan Diederik Pompe van Meerdervoort and his wife, Johanna Alida (1691–1749), who was his first cousin, both died in 1749. Their heirs were their three daughters, none of whom married. Liedtke 2007, vol. 1, pp. 143–44.

- 2 The measurements *v* and *d* refer to the Dutch *voet* (approximately equivalent to a foot) and *duim* (approximately equal to an inch). The sale catalogue does not distinguish between the two collections. Both men died in 1749. Los Angeles-New York-Boston 1981–82, p. 66n1, concluded that the Carter painting probably belonged to Van Meerdervoort, since it appears at the beginning of the catalogue. Delft-Houston 2006–7, p. 193, disputes the conclusion, noting that the most valuable paintings, including the Van Huysums, were placed at the beginning of the sale. Unfortunately, there is no extant inventory of the collection of either man. The abundance of less valuable paintings by both Jan and Justus van Huysum, as well as drawings and models of flowers (lot 125, "Eenige Modellen van Bloemstukken, 30-0") in the second half of the catalogue, suggests that the majority of the paintings in the first half of the catalogue belonged to the Van Meerdervoort collection.
- 3 De Bastide 1766, p. 80. Braamcamp may have already owned the Carter painting in 1751, when Johan van Gool 1750–51 (1971) (vol. 2 [1751], p. 19) noted, "Te Amsterdam by den Heer Braamcamp, een beroemt liefhebber, zyn vier uitmuntende stukken, benevens een schoon Lantschap [by Van Huysum]" (In Amsterdam with Heer Braamcamp, a famous art lover, are four outstanding pieces [still lifes], in addition a beautiful landscape).
- 4 Hoet 1752 (1976), vol. 2, p. 503. Bille 1961, vol. 1, pp. 81, 226, fig. 90, vol. 2, pp. 21–22a. Vol. 2, no. 90, p. 100, gives the English translation of the catalogue description: "31 × 23 1/2 in. P[anel]. A fine amber vase containing various flowers, on a marble table on which some loose flowers; a light landscape forms the background. The arrangement and grouping of the flowers is in accordance with the harmony of colours."
- 5 For Gildemeester, see De Bruyn Kops 1965.
- 6 The other names listed as brokers of the sale included Jan de Bosch, Jan Yver, Cornelis Sebille Roos, Jan Wytman, Jeronimo de Vries, and Theodorus Franciscus Spaan. For the De Smeth van Alphen auction, see Priem 1997, pp. 132–33. That collection, which contained mostly paintings by seventeenth-century Dutch masters, was held in high esteem by contemporaries both in the Netherlands and abroad. According to the Baltimore collector Robert Gilmore, Jr. (1774–1848), who spent time studying in Amsterdam about 1800, De Smeth owned "the choicest collection of works of Wouwermaans, Rubens, Ruysdael, Dow, Tenier, Berghem, and van de Velde. You can scarcely name a greater treat to me than such a sight." Priem 1997, p. 133n66, quoted from H. N. B. Clark, "The Impact of Seventeenth-Century Dutch and Flemish Genre Painting on American Genre Painting, 1800–1865" (PhD diss., University of Delaware, 1982), p. 78.
- 7 For Jeronimo de Vries and his role as Lucretia's adviser and agent, see Priem 1997, pp. 130ff., who suggests the art dealer was probably an old family friend.

- 8 Priem 1997. Lucretia was the daughter of Pieter van Winter (1745–1807), whom Priem notes, pp. 103–4, “possessed one of the most important private collections ever amassed in the Netherlands. Pieter’s collection was divided between Lucretia and her younger sister, Anna Louisa Agatha (1793–1877).” During the fifteen years between her father’s death and her marriage in 1822 to Hendrick Six van Hillegom (1790–1847), Lucretia added fifty-three paintings to her collection, including the Van Huysum. Regarding the Six van Hillegom collection, see Van Eijnden and Van der Willigen 1816–40, vol. 3 (1820), p. 304.
- 9 Listed as in the Hendrik Six van Hillegom collection by Smith 1829–42, vol. 6 (1835), no. 55, p. 476, although the painting had been acquired by Lucretia herself.
- 10 Listed as the lender in Amsterdam 1929, no. 76, ill.
- 11 Listed as the lender to the exhibition in The Hague 1936–37, no. 104. Annotation in an unidentified hand (J. G. van Gelder?) in a copy of the catalogue at the Getty Research Institute notes that Hartog had left the country, but it is unclear at what date. See cat. no. 17n18.
- 12 Maximiliaan Henricus Hubertus Franssen was a Dutch lawyer who was appointed by the Nazis in 1941 to supervise properties seized in the Netherlands from those designated as enemies of the Nazis. The valuation of the paintings was made by J. W. Boer on 9 December 1941.
- 13 According to Grant 1954, no. 4, p. 17, before Hartog the painting had come “from Art Dealer Esther [Esher] Surrey of the Hague, bought by Dr. Gopel.” Dr. Erhard Goepel was the official agent and buyer for Linz in Holland under Posse and Voss. According to the official files of the Netherlands Art Property Foundation (Stichting Nederlands Kunstbezit, SNK), The Hague, inv. no. 148, Hans Posse was responsible for the acquisition of the painting for Linz in 1941. Prof. Dr. Posse, formerly the director of the Gemäldegalerie Alte Meister, Dresden, was appointed by Hitler the director of the Special Commission for Linz in 1939. From 1939 to 1942 he was the most important official purchaser of works of art for the Nazis.
- 14 See cat. no. 17n18.
- 15 De Bastide 1766, p. 88: “six Tableaux de suite faisant ensemble un incomparable trésor. Ce sont des Fleurs & des Fruits; chaque tableau est un chef-d’oeuvre. L’un, de Fleurs, peint sur toile, porte 54 pouces de hauteur, sur 43 de largeur. Trois, de Fleurs & de Fruits, sur bois, portent chacun 31 pouces de hauteur sur 24 de largeur; & les deux derniers, également en Fruits & en Fleurs, & peints sur bois, portent chacun 15 pouces de hauteur, sur 13 de largeur.”
- 16 See n. 13 above. Grant 1954, p. 17n4, following HdG 1908–27, confuses the provenance and identifies the Carter painting as Braamcamp lot 91 rather than lot 90 but identifies it correctly as Gildemeester lot 89.

18 (back to entry)

Willem Kalf

(1619–1693)

Still Life with a Porcelain Vase, Silver-gilt Ewer, and Glasses, ca. 1643

Oil on canvas, 21 $\frac{7}{8}$ × 17 $\frac{3}{8}$ in.

(55.6 × 44.1 cm)

Gift of Mr. and Mrs. Edward William Carter
M.2009.106.22

PROVENANCE

J. Braz,¹ Leningrad and Paris (estate sale, Paris, Charpentier [Alphonse Bellier], 12 May 1938, lot 13, pl. V). [art market, Amsterdam]. F. G. J. Beerkens,² Haarlem, by 1939, sold 1983 to; [Hoogsteder-Naumann, Ltd., New York, sold 1983 to]; Mr. and Mrs. Edward William Carter, Los Angeles, given 2009 to; LACMA.

EXHIBITION

Los Angeles 1992–93, no. 31, pp. 124–27, ill.

REFERENCES

Spriggs 1967, p. 83; Grisebach 1974, no. 65, pp. 237–38, fig. 69; Delft-Cambridge-Fort Worth 1988, pp. 184–85, fig. 10.1; Sutton 1992, p. 103, fig. 1; Rotterdam-Aachen 2006–7, pp. 70, 73, 74, 76n1, 80.

NOTES

- Probably the artist Osip Braz, aka Josif (1873–1936), who painted in Germany and France and was elected member of the Counsel of the Hermitage Museum, Saint Petersburg, where he became conservator of the Dutch collection of the museum.
- F. G. J. Beerkens was the director of a business that specialized in fine woods: oak, mahogany, teak, etc. The company operated in Haarlem from 1919 to 1969.

19 (back to entry)

Philips Koninck

(1619–1688)

Panoramic Landscape with a Village,

ca. 1648–49

Oil on wood, 11 $\frac{1}{2}$ × 14 $\frac{3}{8}$ in.

(28.6 × 36.5 cm)

Gift of Mr. and Mrs. Edward William Carter
M.2009.106.9

PROVENANCE

Thomas Sivright (1745–1835),¹ Meggetland and Southouse, Edinburgh (estate sale, Edinburgh, Tait, 18 Feb. 1836, lot

2921, as Rembrandt, sold for £18.18 to); James Maitland Hog (1799–1858), Newliston (near Edinburgh),² Scotland, by inheritance to his son;³ Thomas Alexander Hog (1835–1908), Newliston, Scotland, by inheritance to his son; Steuwart Bayley Hog (1876–1944), Bart. of Newliston, Scotland (sale, London, Sotheby’s, 16 May 1928, lot 10, as Philips Koninck, sold for £4 20 to); [Asscher and Welker, London]. [P. de Boer, Amsterdam]. Dr. Erich Lübbert (1883–1963), Schloss Sommerswalde, Schwante bei Berlin, 1936 until 1945, then South-West Africa,⁴ by descent to; Lübbert family, South Africa, sold 1978 to/through; [Newhouse Galleries, New York, to]; Mr. and Mrs. Edward William Carter, Los Angeles, given 2009 to; LACMA.

EXHIBITIONS

Los Angeles-Boston-New York 1981–82, no. 16, pp. 67–69, ill.; Los Angeles 1992–93, no. 16, pp. 67–69, ill.

REFERENCES

Borenus 1928, p. 268; Gerson 1936 (1980), p. 103, no. 9; Sumowski 1983, vol. 3, no. 1045, pp. 1532, 1545, ill.; Amsterdam-Boston-Philadelphia 1987–88, p. 368; Gaskell 1990, p. 369n13; Liedtke 2007, vol. 1, pp. 406–7.

NOTES

- Thomas Sivright was a founding director of the Royal Institution. His extensive and eclectic personal collection was sold following his death. Edinburgh 1992, p. 170.
- Newliston was purchased in 1747 from John Dalrymple, 2nd Earl Stair, by Roger Hog, a London merchant whose son commissioned Robert Adam to design the present house, which remains in the family’s possession.
- According to a large handwritten paper label attached to the reverse of the painting: “Newhit . . . July 26 / 1858. This Picture of Rembrandt was purchased by me at the sale of pictures belonging to the late Mr. Sievwright of Miggetland [Meggetland near Edinburgh]. Mr. David Loring shewed me Rembrandt’s mark R in the right-hand corner below [no longer visible]. JMH 27 $\frac{1}{2}$ × 35 $\frac{1}{2}$.” “JMH” was probably James Maitland Hog (1799–1858) of Newliston, whose grandson sold the painting in 1928.
- The German jurist and wealthy industrialist Dr. Erich Lübbert bought Schloss Sommerswalde in 1922 after having lived for twelve years in South-West Africa (former German colony, now

Namibia). In Africa Lübbert founded Consolidated Mines, which he later amalgamated with Dr. Beers as De Beers Consolidated Mines. He was also the sole owner of Dyckshoff and Widmann, a multinational corporation based in Germany that constructed roads and railroads. A pro-fascist, Lübbert and his family fled the Soviet Army on 23 April 1945 and went to South-West Africa (then under South African rule), where he died in 1963. Baird 1987 and de.wikipedia.org/wiki/ErichLübbert, accessed 5 Jan. 2015.

20 (back to entry)

Aert van der Neer

(1603/4–1677)

Frozen River with a Footbridge,

ca. 1645–55

Oil on wood, 15 × 19³/₈ in.

(38.1 × 49.2 cm)

Signed lower right: AVDN

Gift of Mr. and Mrs. Edward W. Carter
M.2003.108.1

PROVENANCE

Sir Montague John Cholmeley (1802–1874), 2nd Bart., Easton, Co. Lincoln.¹ Probably “A Gentleman” (sale, London, Christie’s, 17 Dec. 1915, lot 117, as “A Frozen River Scene, with Figures: Moonlight, on panel, 14½ in. by 19 in.,” sold for £37.16 to);² Lindlar.³ “Different Properties” (sale, London, Christie’s, 30 Nov. 1917, lot 42, as “A Frozen River Scene, with Buildings and Figures, on panel—14½ in. by 19 in.,” sold for £25.4 to); [Van der Kar, London]. “Property of a Lady” (sale, London, Christie’s, 29 Mar. 1974, no. 67, ill., sold for £7,500 to); [Smith]. [David Koetser, Zürich, sold 1976 to]; Mr. and Mrs. Edward William Carter, Los Angeles, given 2003 to; LACMA.

EXHIBITIONS

On loan, The Metropolitan Museum of Art, New York, Dec. 1975–Mar. 1976; Los Angeles-Boston-New York 1981–82, no. 17, pp. 70–72, ill. of infrared detail; Los Angeles 1992–93, no. 17, pp. 70–72, ill., p. 71, fig. 1, infrared detail.

REFERENCES

Connoisseur 1974; Schulz 2002, no. 35, p. 136, pl. 4, ill. 15; “The Gift of Mr. and Mrs. Carter” 2003, p. 21; Liedtke 2007, vol. 1, p. 511.

NOTES

- 1 Label attached to the back of the panel is printed with Cholmeley’s coat of arms and “Sir Montague John Cholmeley, Bart.”
- 2 Possibly sold from the estate of Captain Sir Montague Aubrey Rowley Cholmeley (1876–1914), 4th Bart., Easton, grandson of Sir Montague John Cholmeley. The younger Sir Montague was killed in action 24 December 1914. Although the dimensions agree with the Carter painting, the description of the painting as “moonlight” does not. The discrepancy may, however, be attributed to dirty varnish that could have made the painting appear to represent evening or night.
- 3 Possibly Max Lindlar, who in 1926 was noted as having been head of the Bechstein Piano Company, 40 Wigmore Street, London, for forty years. Grew 1926, p. 54.

21 (back to entry)

Clara Peeters

(act. 1607–21)

Still Life with Cheeses, Artichoke, and Cherries, ca. 1615

Oil on wood, 13¹/₈ × 18³/₈ in.

(33.3 × 46.7 cm)

Signed lower left, on edge of table:

CLARA. P.

Gift of Mr. and Mrs. Edward W. Carter
M.2003.108.8

PROVENANCE

Johanna Suzanne Goekoop-de Jongh (1877–1946), Breda, in 1938. Edmond Hertzberger (1904–1993),¹ Lugano, sold 1982 through; [S. Nystad Oude Kunst B.V., The Hague, to]; Mr. and Mrs. Edward William Carter, given 2003 to; LACMA.

EXHIBITIONS

Rotterdam 1938, no. 18, fig. 50; Los Angeles-Boston-New York 1981–82 (Boston and New York only), addendum, ill.; Los Angeles 1992–93, no. 32, pp. 128–31, ill.

REFERENCES

Vroom 1945, no. 244, pp. 114–15, 215; Paris 1952, p. 35; Greindl 1956, pp. 35, 178, as formerly Goekoop-de Jongh; Vroom 1980–99, vol. 1 (1980), no. 494, p. 99; Vroom 1980–99, vol. 3 (1999), p. 157, ill. 118; Greindl 1983, no. 9, p. 371, as formerly Goekoop-de Jongh; Decoteau 1992, pp. 34–36, 181, ill. 22, pl. IX, p. 127, confuses references with another painting; Amsterdam-Cleveland 1999–2000, p. 130n9; “The Gift of Mr. and Mrs. Carter” 2003, p. 21, fig. 3;

Antwerp-Madrid 2016–17, pp. 18, 19, 37, 50, 53, 61, 72, 99, 113, 119nn6, 13, fig. 5; The Hague 2017, pp. 173–74, fig. 19a.

NOTE

- 1 Edmond Hertzberger was a wealthy Dutch industrialist (ready-made clothing) and collector. A Jew, he fled the Netherlands after his factory was seized by the Nazis in 1940. Eventually making his way to England, he joined the Dutch army in exile. He returned to the Netherlands after the war and rebuilt his factory. He lived in New York and the Netherlands, retiring to Switzerland, where he died in 1993. A race car driver before his marriage, he was the only Dutchman to win a Grand Prix race. I am grateful to Egbert Haverkamp-Begemann and Dr. Don Hertzberger for their help in identifying Edmond Hertzberger.

22 (back to entry)

Jan Porcellis

(1580/84–1632)

Vessels in a Moderate Breeze, ca. 1629

Oil on wood, 16¹/₄ × 24¹/₄ in.

(41.3 × 61.6 cm)

Signed lower right, on plank: *IP*

Mr. and Mrs. Edward William Carter Collection
M.2009.106.10

PROVENANCE

[Nystad, The Hague, sold to]; Mrs. N. Crommelin-Waller,¹ Laren and The Hague; [Nystad, The Hague, sold 1977 to]; Mr. and Mrs. Edward William Carter, Los Angeles, given 2009 to; LACMA.

EXHIBITIONS

On loan, The Metropolitan Museum of Art, New York, Apr.–July 1977; Los Angeles-Boston-New York 1981–82, no. 18, pp. 73–75, ill.; Los Angeles 1992–93, no. 18, pp. 73–75, ill.; Madrid 1994–95, no. 45, pp. 170–71, ill.; Amsterdam 2000, no. 84, pp. 134–35, ill.

REFERENCES

J. Walsh 1971, no. A45, pp. 111–12, 236–37; Bol 1973, pp. 98, 102, fig. 98; J. Walsh 1974, pp. 738, 741, fig. 30; DaCosta Kaufmann et al. 2002, fig. 195; Sluijter 2013, pp. 348, 350, fig. 3.

NOTE

- 1 Although the initial does not agree, she was probably Petronella Johanna Waller (1892–1978), who married Herman Arnoldus Crommelin (1885–1962) in Amsterdam in 1912. He died in Laren, and she died in The Hague.

Frans Post

(1612–1680)

Brazilian Landscape with Plantation House, 1655Oil on wood, 18 $\frac{3}{8}$ × 24 $\frac{3}{4}$ in.

(46.7 × 62.9 cm)

Signed and dated lower center, on rock: *F. Post / 165[5]*; inscribed in dark paint on left center tree above the roof: *D*Gift of Mr. and Mrs. Edward W. Carter
M.2003.108.3

PROVENANCE

Heinrich Theodor Höch (1845–1905),¹ Munich (sale, Munich, J. M. Heberle, 19 Sept. 1892, lot 167). Adolph Bayersdorfer (1842–1901), Munich.² Germanisches Nationalmuseum, Nuremberg, in 1909, by exchange 3 Oct. 1947 to;³ Valentin J. Mayring (1905–2000),⁴ Hollfeld, bei Bayreuth. Private collection, Switzerland; [David Koetser, Zürich, sold 1977 to]; Mr. and Mrs. Edward William Carter, given 2003 to; LACMA.

EXHIBITIONS

On loan, The Metropolitan Museum of Art, New York, June–Sept. 1977; The Hague 1979–80, no. 107, p. 113, ill.; Los Angeles-Boston-New York 1981–82, no. 19, pp. 76–79, ill.; Los Angeles 1992–93, no. 19, pp. 76–79, ill.

REFERENCES

Von Reber and Bayersdorfer 1889–1900, vol. 9 (1897), no. 1050, ill.; Von Frimmel 1904–12, vol. 3 (1907), pp. 124–25; Nürnberg 1909, no. 396, p. 120; Von Wurzbach 1906–11, vol. 2 (1910), p. 347; Souto Maior 1919, p. 117; Molengraaff-Gerlings ca. 1928, ill. [n.p.] as in Nürnberg Museum; Martin 1935–36, vol. 2 (1936), p. 467, fig. 246; Sousa-Leão 1937, p. 30, ill.; R. Smith 1938, no. 14, pp. 258–59, 262, 267, fig. 18, as *House by the Shore*; Rio de Janeiro 1942, p. 15; Sousa-Leão 1948, no. 18, p. 29, ill., p. 99, ill., as “Mucambo,” Germanisches Museum, Nürnberg; *Weltkunst* 1950, no. 10, p. 6, ill.; Guimarães 1957, nos. 82, 83, pp. 109–11, 180; Plietzsch 1960, pp. 116–17, fig. 192; Larsen 1962, no. 28, pp. 102–3, 142, 163, 189, fig. 43; Sousa-Leão 1973, no. 22,

p. 73, ill. and cover; Larsen 1982, p. 340; Whitehead and Boeseman 1989, pp. 187–88; Dantas Silva 2000, p. 64; “The Gift of Mr. and Mrs. Carter” 2003, p. 21, fig. 2; Corrêa do Lago and Corrêa do Lago et al. 2007, no. 26, pp. 158–59, ill. with detail.

NOTES

- 1 Heinrich Theodor Höch was a wealthy real estate developer. His father, Theodor, was an economist. Bellinger and Regler-Bellinger 2012, pp. 368ff.
- 2 The art historian Adolph Bayersdorfer was a curator at the Alte Pinakothek, Munich, and the founder of the Deutsches Institut Florenz.
- 3 Nürnberg 1909, no. 396 (340), p. 120, as Germanisches Museum 334, gallery 89. A document dated 10 August 1950, signed by Dr. Peter Strieder, Haupt Conservator, Germanisches National-Museum, Nürnberg, states, “Laut Tauschvertrag von 3 Oktober 1947 in das Eigentum des Herrn Valentin Mayring, Hollfeld bei Bayreuth, übergegangen ist.” The painting was apparently traded for *Portrait of a Bridegroom, Half Length, Standing in a Landscape*, by Anton Heusler (act. Annaberg, Saxony, 1525–1561) (inv. no. GM 1462).
- 4 Valentin J. Arnold Mayring (1905–2000), Munich, was trained as an apothecary. An estate sale of his property took place in Munich at Neumeister, Münchner Kunstauktionshaus, 21 Mar. 2001. Mayring may have purchased the painting by Heusler from the sale by Paul Graupe, Berlin, 17–18 June 1936, lot 52, as by Monogrammist A. G. The painting had belonged to the Jewish firm A. S. Drey before it was included in the forced sale at Graupe. It was restituted to the successors of A. S. Drey in 2007 and sold by them through Sotheby’s, London, 6 Dec. 2007, lot 137.

24 (back to entry)

Adam Pynacker (Pijnacker)

(1620/22–1673)

View of a Harbor in Schiedam, ca. 1650Oil on canvas, 21 $\frac{3}{4}$ × 17 $\frac{7}{8}$ in.

(55.2 × 45.4 cm)

Gift of Mr. and Mrs. Edward William Carter
M.2009.106.11

PROVENANCE

Private collection, France, sold by 1972 to;¹ [Frederick Mont, New York, sold 1974 through];² [Newhouse Galleries, New York, to]; Mr. and Mrs. Edward William Carter, Los Angeles, given 2009 to; LACMA.

EXHIBITIONS

Los Angeles-Boston-New York 1981–82, no. 20, pp. 80–83, ill.; Montreal 1990, no. 44, pp. 148–49, ill.; Los Angeles 1992–93, no. 20, pp. 80–83, ill.;

Williamstown-Sarasota 1994–95, no. 4, pp. 11, 44–45, ill.; New York-London 2001, no. 57, pp. 89, 112, 123n11, 258, 290, 298, 305, 330, 340–42, 423, ill. p. 341; The Hague-Washington 2008–9 (Washington only), no. 34, pp. 154–55, 232, ill.

REFERENCES

J. Walsh 1981, pp. 386ff., pl. 11; Harwood 1983, p. 115n20, ill. p. 81; Harwood 1988, no. 30, pp. 24, 26, 59–60, ill. 30, pl. VII; London 1991, p. x, fig. 5; Liedtke 2000, pp. 14, 15, 220, fig. 7; Schiedam 1997.

NOTES

- 1 When acquired, the painting had a brass nameplate that included the number 21. The collection has not been identified.
- 2 In a letter to Wolfgang Stechow, 16 January 1973 (Pynacker object file, Department of European Painting and Sculpture, LACMA), Betty Mont informed him that Mr. Carter had bought the painting by Pynacker without hesitating a minute, and that the old Mr. Newhouse had sold him the painting. She concluded saying she was pleased that Carter, who is a serious collector, purchased it, but is sorry that Sherman Lee (director of the Cleveland Museum of Art for whom presumably Stechow was inquiring) was too late. The painting had been reserved for Mr. Carter for a long time. The receipt for the final payment of the painting is dated 17 January 1974. Mont often worked in partnership with Newhouse.

25 (back to entry)

Jacob Isaacksz. van Ruysdael

(1628/29–1682)

Nicolaes Pietersz. Berchem

(1621/22–1683)

The Great Oak, 1652Oil on canvas, 33 $\frac{1}{4}$ × 41 $\frac{1}{4}$ in.

(84.5 × 104.8 cm)

Signed and dated lower right: *JVRuysdael*
1652Gift of Mr. and Mrs. Edward William Carter
in honor of the museum’s 25th anniversary
M.91.164.1

PROVENANCE

Cardinal Silvio Valenti Gonzaga (1690–1756), Rome, by 1749¹ (sale, Amsterdam, De Leth and De Winter, 18 May 1763, lot 39, as “Een ditto [kapitaal en overheerlyk]

fray Stuk, verbeeldende een Landschap of Bosch-Gezigt: naar 't midden op de voorgrond een Man te Paard, die van de jagt schynt te komen, en een ander te voet die met hem spreekt; verder op een Man die zit te rusten, en een loopende Hond: ter regter zyde een Harder en Harderin met drie Schaapjes; voorts in allen deelen zeer fix en meesteragtig geteekent en geschildert, door denzelven [Nicolaas van Berchem], en mede van zyn allerbeste tyd; hoog 30, breed 41 duimen. 1000–0. *Deze twee Stukken zyn op doek geschildert en wel geconditioneert: dog het laatste is zeer wel op panel geplakt* [canvas attached to panel],” sold for 1,000 florins).² [Pieter Fouquet (1729–1800), Amsterdam].³ [Pierre Grand-Pré,⁴ Paris (sale, Paris, Jacques Langlier and Alexandre Paillet, 16–24 Feb. 1809, lot 98, sold for 7,001 francs to)]; [Pierre-Joseph LaFontaine (1758–1835)].⁵ Charles-Ferdinand (1778–1820), duc de Berri (private contract sale, London, Christie’s, Apr. 1834, lot 37, as *A View on the Borders of a Vast Forest of Ancient Oak*, J. Ruysdael with figures by Berghem, bought in for £480); Marie-Caroline (1798–1870), duchesse de Berri (sale, Paris, Paillet, 4–6 Apr. 1837, lot 26, as “Ruysdael et Berchem, *Le Grand Chêne*,” sold for 8,000 francs). Samuel Wheeler (d. 1871), Brighton and Barrow Hills, Surrey, by 1856 (sale, London, Christie’s, 29 July 1871, lot 105, figures and animals “admirably introduced by N. Berchem,” as signed by both artists, and dated 1652, sold for £702.15s. to); [King]. George Cavendish-Bentinck (1821–1891), London, by 1876 (sale, London, Christie’s, 8–14 July 1891, lot 566, sold for £1,470 to); [P. & D. Colnaghi, London]. Arthur Sanderson (1846–1915),⁶ Edinburgh, in 1893. [P. & D. Colnaghi, London, sold 1897 to]; Friedrich Christian Karl Fleischmann (d. 1907), Liverpool and London, by inheritance to his widow; Eliza Fleischmann, née Ashcroft (d. 1924), London, by inheritance to her son; Frederick Noel Ashcroft [Fleischmann] (1878–1949),⁷ London, by inheritance to his widow; Constance Muriel Im Thurn Ashcroft (b. 1880) and heirs, sold through;⁸ [Harari & Johns, Ltd., London, in 1985 to]; Mr. and Mrs. Edward William Carter, Los Angeles, given 1991 to; LACMA.

EXHIBITIONS

London 1856, no. 22, *Landscape and Figures*, Ruysdael and Berghem, lent by Samuel Wheeler; London 1867, no. 54, as *Landscape and Figures*, Ruysdael and Berghem, lent by Samuel Wheeler; London 1876, no. 67, lent by G. Cavendish-Bentinck; London 1890, no. 73, Jacob van Ruysdael and Nicolas Berghem, signed “J. V. Ruisdael 1652,” lent by G. Cavendish-Bentinck; London 1903, no. 4, as *The Outskirts of a Forest*, figures by Berghem, Smith 103;⁹ London 1911, no. 69, as signed “J. v. Ruisdael, 1652,” lent by Mrs. Fleischmann; London 1915, no. 26, as “dated 1662, and signed by both Artists”; London 1948–49, no. 142, lent by Noel Ashcroft; long-term loan to the City Museums and Art Gallery, Birmingham, England, Aug. 1947–83, lent by Noel Ashcroft;¹⁰ The Hague-Cambridge 1981–82, no. 16, pp. 58–59, ill. and detail; Los Angeles 1990–91, n.p.; Los Angeles 1992–93, no. 33, pp. 132–37, ill.; Los Angeles 2000; Los Angeles-Philadelphia-London 2005–6, no. 20, pp. 78–81, ill. and detail.

REFERENCES

Smith 1829–42, vol. 6 (1835), no. 103, pp. 34 and 510, as *Cavalier on a Gray Horse; and a Soldier on Foot*, signed by both Ruisdael and Berchem, and vol. 9 (Supplement, 1842), no. 54, p. 699, updates provenance; Blanc 1857–58, vol. 2 (1858), pp. 423–24; Hofstede de Groot 1893, pp. 211–12, ill. of signature, as in the collection of Arthur Sanderson; HdG 1908–27, vol. 4 (1912), no. 550, pp. 174–75 (only the English translation of HdG notes the work is signed by both Ruisdael and Berchem); J. Rosenberg 1928, no. 339, p. 93, as signed by both Ruisdael and Berchem; Schaar 1958, p. 36, as staffage by Berchem; Ashton, Davies, and Slive 1982, pl. 6 (detail); Amsterdam-Boston-Philadelphia 1987–88, p. 444, fig. 1; Slive 1987, pp. 169ff., ill.; Montreal 1990, p. 15, fig. 1; Sutton 1990–91, p. 109, fig. 5; Walford 1991, pp. 80–81, fig. 70, as *Wooded Country Road*; Blankert, Barnouw-de Ranitz, and Stal 1991, pp. 28–29, fig. 11; Slive 1995, p. 225, ill.; Slive 2001a, no. 380, pp. 115, 249, 250, 291–93, ill.; “The Gift of Mr. and Mrs. Carter” 2003, p. 21; [Marandel] 2005; Pijl 2006–7, pp. 87–88; Muchnic 2015, p. 125, ill.; A. Walsh (forthcoming).

NOTES

- The posthumous manuscript inventory of Gonzaga’s painting collection includes 832 works, of which approximately 300 were sent to Amsterdam, where they were sold at two auctions. Slive 1987, p. 172n10. According to Slive 2001a, p. 293n1, the inventory, datable to 1756–63, lists the painting as no. 154: “Quadro di palmi 4, once 9 per larghezza, e palmi 3, once 3 per altezza, rappresentante un paese, con figure, in tavola, di Berchem [sic].” The catalogue, “Catalogo dei quadri tuttavia esistenti nella galleria della Ch. Mem. Dell’ Emo Sig. Cardinale Silvio Valenti,” is in the Biblioteca Comunale, Mantua, Misc. 109. I; a typescript of the catalogue is at the Wadsworth Atheneum and Museum of Art, Hartford, CT. The complete inventory is published in Pietrangeli 1961, pp. 43–71.
- The sale catalogue is reproduced in Terwesten 1770 (1976), pp. 289–309. The sale price and name of the buyer appear in an annotated copy of the sale catalogue at the RKD–Nederlands Instituut voor Kunstgeschiedenis, The Hague.
- Fouquet was one of the major buyers at the sale. Los Angeles 1992–93, p. 132, identifies the painting as lot 67 in Fouquet’s sale through Langford, London, 10–11 Feb. 1773, where it is described as “Berchem, 67 A Landscape and cattle; a summer scene, touched with spirit, well composed, and very clear.” The dimensions are noted as 2 ft. 8 in. by 3 ft. 4 in. (32 × 40 in.), almost two inches smaller in height and width than *The Great Oak*, which measures 33% by 41% in. Although the current stretcher is about ¼ inch larger than the painting on each side, there is scalloping on the sides and the tacking edges have been removed, indicating that the painting was probably originally the current size (see Technical Report). *The Great Oak* also does not include cattle, suggesting that lot 67 refers to another painting. Although the 1773 sale refers to Fouquet as “that celebrated collector de Heer Fouquet,” he was actually a major dealer.
- According to the introduction to the catalogue, Pierre Grand-Pré was one of the wealthiest merchants of paintings in Paris, especially of Netherlandish paintings. Peronnet and Fredericksen 1998, vol. 1, p. 55.
- Pierre-Joseph Lafontaine was a painter active in Cortrai and Paris. Following the French Revolution, he became an art dealer, buying at auction throughout Europe for French museums.
- Arthur Sanderson was a wine merchant and whisky distiller, who built Learmonth Terrace House in Edinburgh in 1891 to house his collection of old master paintings, antiques, porcelain, and sculpture. Financial difficulties led him to sell his collection in a series of sales between 1908 and 1913. Edinburgh 1992, p. 170.
- The Fleischmann sons changed the family name from Fleischmann to Ashcroft during World War I.
- I am grateful to James Mitchell of John Mitchell Fine Paintings, London, for clarifying the provenance. According to him, the painting was sold through Harari & Johns by the Ashcroft heirs on whose behalf his father, Peter Mitchell, was working. James Mitchell’s grandfather, John

Mitchell, knew the Ashcroft sisters well and sold a number of paintings for them in the 1960s. The firm continues to be involved in the dispersal of the collection.

9 No dimensions are cited. An annotated copy of the catalogue at the RKD also notes that it is dated 1652.

10 I am grateful to Elizabeth Donaghue, volunteer research assistant, Curatorial Services Department at the Birmingham Museums and Art Gallery, for confirming that Noel Ashcroft was the anonymous lender to the museum and the dates of the loan. The loan apparently continued under the Ashcroft heirs and was still officially on long-term loan to Birmingham when it was lent to The Hague–Cambridge 1981–82. A similar situation is reported in the online catalogue of the Art Institute of Chicago: in 1950 Ashcroft's widow (Charlotte Im Thurn Ashcroft [b. 1880; m. 1904]) lent Aelbert Cuyp's painting *A View of Vianen with a Herdsman and Cattle by a River*, inv. no. 2003.169, to Birmingham, where it was later on long-term loan.

26 (back to entry)

Jacob Isaacksz. van Ruisdael

(1628/29–1682)

View of Grainfields with a Distant Town, ca. 1670

Oil on canvas, 20¼ × 25½ in.

(51.4 × 64.8 cm)

Signed lower left: *JVRuisdael*

Gift of Mr. and Mrs. Edward William Carter
M. 2009.106.12

PROVENANCE

Friedrich Moritz (1742–1814), Freiherr, after 1803 Graf von Brabeck, Söder, near Hildesheim, by 1792,¹ by inheritance through his daughter; Philippine (1796–1821), Gräfin von Brabeck, to her husband (m. 1817); Andreas Stolberg (1786–1863), Freiherr von Söder (sale, Hannover, Rumpel, 31 Oct. 1859, lot 230). Freiherr von Savigny,² Berlin. [P. Cassirer, Berlin, sold 1918 to]; Private collection, Sweden. Private collection, Norway. [Frederick Mont, New York, 1970, sold to]; Mr. and Mrs. Edward William Carter, Los Angeles, given 2009 to; LACMA.

EXHIBITIONS

Los Angeles-Boston-New York 1981–82, no. 21, pp. 84–87, ill.; Los Angeles 1992–93, no. 21, pp. 84–87, ill.; Los Angeles-Philadelphia-London 2005–6 (Los Angeles only), no. 44, pp. 134–35, ill.

REFERENCES

Ramdohr 1792, no. 264; HdG 1908–27, vol. 4 (1912), no. 139a, p. 49; Sutton 1992, p. 170; Slive 2001a, no. 97, pp. 121–22, ill.; Kern 2011, p. 217, fig. 11.

NOTES

- 1 For Brabeck (also Brabek), see Ramdohr 1792, Kracht 1978, and Wittstock 2008.
- 2 Probably the jurist Friedrich Karl Savigny (1779–1861), who left teaching in 1842, when he was named Grosskanzler of Prussia.

27 (back to entry)

Salomon van Ruysdael

(1600/1603–1670)

River Landscape with a Ferry, 1650

Oil on wood, 20½ × 32⅞ in.

(52.1 × 83.5 cm)

Signed and dated lower left, on ferry:

S·VRUYSDAEL·1650

Gift of Mr. and Mrs. Edward William Carter
M. 2009.106.13

PROVENANCE

Mrs. M. F. Brandt (estate sale, London, Sotheby's, 16 Nov. 1955, lot 41, sold for £10,800 to); [Leonard Koetser Gallery, London, still in 1965]; A. E. Allnatt (sale, London, Sotheby's, 6 Dec. 1972, lot 32, sold for £89,000 to); [Edward Speelman, Ltd., London, sold 1973 to]; Mr. and Mrs. Edward William Carter, Los Angeles, given 2009 to; LACMA.

EXHIBITIONS

On loan, The Metropolitan Museum of Art, New York, 1973; Los Angeles-Boston-New York 1981–82, no. 22, pp. 88–91, ill.; Los Angeles 1992–93, no. 22, pp. 88–91, ill.

REFERENCES

Connoisseur 1956; London 1965, no. 6; Stechow 1975, no. 363A, p. 135, fig. 36; Rickey 1981, p. 26, ill.; Amsterdam-Boston-Philadelphia 1987–88, p. 473; Sutton 1992, pp. 182, 183n4; DaCosta Kaufmann et al. 2002, pl. 191.

28 (back to entry)

Salomon van Ruysdael

(1600/1603–1670)

View of the River Lek and Vianen, 1668

Oil on canvas, 22½ × 35⅞ in.

(57.2 × 91.1 cm)

Signed and dated lower right:

SVRuysdael 1668

Gift of Mr. and Mrs. Edward William Carter
M. 2009.106.21

PROVENANCE

Sir William Drake (1817–1890), Weybridge, Surrey, by inheritance to his niece and adopted daughter; Ella Katharine (Mrs. Alfred) Hornsby-Drake (1846–1930), London (estate sale, London, Christie's, 11 Mar. 1932, lot 88, ill., sold for £630 to); [Gooden & Fox, London, still in 1954]. [A. Brod, London, in 1955].¹ J. Lowenstein, London.² [Noortman & Brod, Maastricht, sold 1983 to]; Mr. and Mrs. Edward William Carter, Los Angeles, given 2009 to; LACMA.

EXHIBITIONS

London 1955, no. 25, pl. VIII, as *The Mouth of a River*; Los Angeles 1992–93, no. 34, pp. 138–39, ill.

REFERENCES

Stechow 1938, no. 472; Stechow 1975, no. 473A, p. 142; Koenhein 2001, p. 60, fig. 5.

NOTES

- 1 Possibly owned in shares with Gooden & Fox.
- 2 Owner of painting cited by Stechow 1975, no. 473A, p. 142.

29 (back to entry)

Pieter Jansz. Saenredam

(1597–1665)

Interior of the Sint-Mariakerk, Utrecht,

1651

Oil on wood, 19⅛ × 14⅛ in.

(48.6 × 35.9 cm)

Signed and dated lower right, on the

plinth: *P.r Saenredam fecit AN 1651*

Gift of Mr. and Mrs. Edward W. Carter
M. 2003.108.2

PROVENANCE

Mr. Alcott, Rugby. William Allan Coats (1853–1926), Glasgow, sold by heirs through;¹ [W. B. Paterson, London, 3 Jan.

1927, lot 175, for £5,000 to];² [Frits Lugt (1884–1970), Maartensdijk, inv. no. 2766, sold Feb. 1927 to];³ Willy van der Mandele (1883–1951), by inheritance to his wife; Alida Christina Rabina van der Mandele-Vermeer (1891–1988), Bloemendaal. John Hampden Mercer-Henderson (1906–1963), 8th Earl of Buckinghamshire, 1963 to; Trustees of the Hampden Settlement (sale, Amsterdam, Sotheby Mak van Waay, 15 Nov. 1976, lot 46, ill., sold to); [Brod Gallery, London, sold 1977 to]; Mr. and Mrs. Edward William Carter, Los Angeles, given 2003 to; LACMA.

EXHIBITIONS

London 1927, no. 175; Amsterdam 1938 (not in cat.);⁴ Los Angeles-Boston-New York 1981–82, no. 23, pp. 92–97, ill.; Rotterdam 1991, no. 17, pp. 116–19, ill.; Los Angeles 1992–93, no. 23, pp. 92–97, ill.; Utrecht 2000–2001, no. 31, pp. 176, 178–79, ill.; Los Angeles 2002, no. 31, pp. 176, 178–79, ill.; Madrid 2008–9, no. 6, p. 68, pp. 35–38, ill. (Eng. ed., pp. 87–88).

REFERENCES

Utrecht 1961, no. 152a, p. 216, fig. 153a (not in Utrecht; only in English ed.); Liedtke 1971, p. 139n53; Liedtke 1975–76, p. 164n62, fig. 12; Guillaumin 1977, p. 140, fig. 2; J. Walsh 1981, p. 388, fig. 12; Ruurs 1987, p. 100n58; Schwartz and Bok 1989, no. 152, p. 280 and pp. 134, 149, 228, 232, 279, 299, 332n25, pl. 217; Tauch 1991, p. 3275, ill.; Edinburgh 1992, pp. 144, 175; “The Gift of Mr. and Mrs. Carter” 2003, p. 21, fig. 4.

NOTES

- 1 The Carter painting was not included in the catalogue of Coats’s collection prepared by William Paterson in 1904. Edinburgh 1992, p. 144, however, notes that a manuscript inventory in the possession of the Coats family lists four paintings by Saenredam, which were dispersed after William Coats’s death. The four paintings by Saenredam were *Interior of Haarlem Cathedral*, which hung in the hall of the family estate at Dalskaith in Dumfries; two *Church Interiors* in the dining room; and another church interior in the billiard room.
- 2 Mentioned in Los Angeles-Boston-New York 1981–82, p. 92, as a sale. The painting was actually included in the exhibition *The Entire Collection of the Late W.A. Coats, Esqre.* at the Galleries of the Royal Society of British Artists, London, held in January 1927. Various articles in the press noted

that the exhibition was “previous to the projected sale of the collection.” The exhibition was apparently organized by William B. Paterson, who wrote the catalogue. Articles in the London press note that Coats was a cotton magnate, who over the course of forty years had formed a collection of 341 works of all schools and periods, from Italian primitives to living British artists. This was the first exhibition of the entire collection, from which he had rarely lent paintings. The most important painting in the collection was Johannes Vermeer’s *Christ in the House of Martha and Mary*, which was presented to the National Gallery of Scotland by Coats’s sons. The reference to the 1904 catalogue of the exhibition originally came from Frits Lugt’s notes (Los Angeles-Boston-New York 1981–82, p. 97). Utrecht 2000–2001, p. 178n1, cites a handwritten note in a copy of the catalogue of Coats’s collection at the RKD–Nederlands Instituut voor Kunstgeschiedenis, The Hague, stating that no. 175 is a painting of the Sint-Mariakerk from 1651.

- 3 According to a letter in the Saenredam object file, Department of European Painting and Sculpture, LACMA, dated 26 February 1979, from Carlos van Hasselt, director, Fondation Custodia, Paris, to Edward Carter, Lugt was largely responsible for the formation of the Willy van der Mandele collection. Willy van der Mandele was born in Haarlem but died in Mozac, Auvergne, France.
- 4 According to Utrecht 2000–2001, p. 178.

30 [\(back to entry\)](#)

Adriaen van de Velde

(1636–1672)

The Beach at Scheveningen, 1670

Oil on canvas, 15 1/2 × 19 3/4 in.

(39.4 × 50.2 cm)

Signed and dated lower left, on boat:

A. v. Velde f / 1670

Gift of Mr. and Mrs. Edward William Carter
M.2009.106.14

PROVENANCE

Steevens, Antwerp.¹ Crétien-Louis-Joseph de Guignes (1759–1845),² Paris (estate sale, Paris, Bonnefons de Lavialle, 17 Jan. 1846, lot 38, sold for 4,001 francs to); Charles-Marie-Tanneguy Duchâtel (1803–1867), Paris. Louis Lebeuf de Montgermont (1841?–1918), Paris (sale, Paris, Georges Petit, 16–19 June 1919, lot 211, as dated 1630, ill., sold for 24,000 francs to); [Sedelmeyer, Paris].³ A. Preyer, The Hague, by 1923 (estate sale, Amsterdam, F. Muller & Cie, 8 Nov. 1927, lot 33,

as dated 1670).⁴ Anonymous (sale, Amsterdam, F. Muller, 30 Nov. 1932, lot 307).⁵ Bastiaan de Geus van den Heuvel (1886–1976),⁶ Nieuwersluis aan de Vecht, by 1939 (sale, Amsterdam, Sotheby Mak van Waay, 26 Apr. 1976, lot 74, sold to); [G. Cramer, The Hague, for];⁷ Mr. and Mrs. Edward William Carter, Los Angeles, given 2009 to; LACMA.

EXHIBITIONS

Rotterdam 1939–40, no. 54, fig. xxxii; Rotterdam 1945–46, no. 48, ill.; The Hague 1948, no. 268; on loan, Stedelijk van Abbe Museum, Eindhoven, 1949–50; Dordrecht 1951 (mentioned as exh. in 1976 sale cat. but unidentified and possibly independent loan); Schiedam 1952–53, no. 80; Arnhem 1960–61, no. 72, pl. 67; Dordrecht 1963, no. 125, fig. 114; San Francisco-Toledo-Boston 1966–67, no. 61, ill.; Los Angeles-Boston-New York 1981–82, no. 24, pp. 98–101, ill.; Los Angeles 1992–93, no. 24, pp. 98–101, ill.

REFERENCES

Hirschmann 1923, p. 136, ill. p. 137; Stechow 1968, pp. 108, 209n29; Bol 1973, p. 245n441; Amsterdam-Boston-Philadelphia 1986–87, pp. 493–94, 495n2; Madrid 1994–95, p. 231n1.

NOTES

- 1 According to the De Guignes sale catalogue, the painting had belonged to the “Ancienne collection Steevens d’Anvers.”
- 2 According to the sale catalogue, De Guignes was a former resident of China, where he served as consul general from France and correspondent of the Institut de France. His *Dictionnaire chinois, français et latin, le vocabulaire chinois latin*, published in Paris in 1813, was strongly criticized as a copy of an earlier work (see Wikipedia). The collection was especially strong in Dutch paintings. The sale of old master paintings from his collection succeeded one of Chinese curiosities.
- 3 Hirschmann 1923, p. 130, notes that Preyer purchased a painting by Pieter de Hooch from the Lebeuf de Montgermont auction in Paris, which he says took place in 1918. It is possible that Sedelmeyer was buying for Preyer or sold the painting directly to him after the sale.
- 4 Hirschmann 1923, p. 130. Preyer was a dealer, but according to Hirschmann, this painting was part of his personal collection.
- 5 This information apparently came from Hans Cramer. The sale catalogue does not identify the sellers, and there appears to be no evidence that it was, as indicated in Los Angeles-Boston-New York

1981–82, in the sale of August Janssen, who died in 1918. Regarding the collection of August Janssen, see Hirschmann 1920.

- 6 An unidentified and undated article (www.iisg.nl/ondernemers/pdf/pers-0523-03.pdf) describes Bastiaan de Geus van den Heuvel as an art collector. He was a partner in the family construction firm Gebrs. De Geus van den Heuvel & Blankevoort, Amsterdam, which built waterworks, railways, canals, etc. After retiring from the firm in 1929, Bastiaan de Geus van den Heuvel devoted himself to his large collection of seventeenth-century Dutch paintings.
- 7 Edward Carter actually purchased the painting jointly with Hans Cramer, who attended the sale. In late August, after the painting was restored, Carter purchased Cramer's half share.

31 (back to entry)

Esaias van de Velde

(1587–1630)

Cottages and Frozen River, 1629

Oil on paper, mounted on wood,

8⅜ × 13⅛ in. (21.3 × 33.3 cm)

Signed and dated lower left: *E. V. VELDE* 1629

Gift of Mr. and Mrs. Edward William Carter
M.2009.106.15

PROVENANCE¹

[D. A. Hoogendijk & Co., Amsterdam].² Private collection, Groningen, ca. 1948–80; Private collection, Wassenaar, 1980; [Nystad, The Hague, in 1980, sold 1981 to]; Mr. and Mrs. Edward William Carter, given 2009 to; LACMA.

EXHIBITIONS

Los Angeles-Boston-New York 1981–82, no. 25, pp. 103–4, ill.; Amsterdam-Boston-Philadelphia 1987–88, no. 108, pp. 502–3, ill.; Los Angeles 1991–92, no. 25, pp. 103–4, ill.

REFERENCES

Keyes 1984, no. 85, pp. 72, 142, pl. 258, pl. XXIV; Briels 1997, pp. 236–37, fig. 174b.

NOTES

- 1 On the back of the panel is a gray wax seal with three horizontally displayed keys and an illegible remnant of a red wax seal.
- 2 According to Nystad.

32 (back to entry)

Willem van de Velde the Younger

(1633–1707)

Beach with Fishing Boats Pulled Up on Shore, ca. 1673

Oil on wood, 12⅜ × 16¹⁵/₁₆ in.

(31.4 × 43 cm)

Signed lower center, on a piece of driftwood: WVV

Gift of Mrs. and Mrs. Edward William Carter
M.2009.106.16

PROVENANCE

Richard Winstanley (d. 1836), London, by 1835¹ (estate sale, London, Christie's, 16 Mar. 1850, lot 57, sold for 189 guineas to); [Holloway].² Richard Winstanley, London (estate sale, London, Christie's, 6 Mar. 1858, lot 33, sold for £131.5.0 to); [Alfred Gritten, London].³ Major J. L. Curtis, Langford Hall, Newark, Nottinghamshire (sale, London, Christie's, 9 July 1937, lot 95, sold for £378 to); [Horace Buttery, London]. [Thos. Agnew & Sons, London, sold 1962 to]; [P. de Boer, Amsterdam, sold 1962 to]; H. Becker, Dortmund, until at least 1967, sold through; [G. Cramer Oude Kunst, The Hague, to]; Mr. and Mrs. Edward William Carter, Los Angeles, given 2009 to; LACMA.

EXHIBITIONS

Los Angeles-Boston-New York 1981–82, no. 26, pp. 106–8, ill.; Los Angeles 1992–93, no. 26, pp. 106–8, ill.

REFERENCES

Smith 1829–42, vol. 6 (1835), no. 150; HdG 1908–27, vol. 7 (1923), no. 344, p. 94; Fritz 1967, no. 89, ill.; M. Robinson 1973–74, vol. 2 (1974), no. 971, p. 23; J. Walsh 1981, p. 384, fig. 5; M. Robinson 1990, vol. 2, no. 61, pp. 876–78; The Hague 2002, pp. 180–81, fig. 34a.

NOTES

- 1 According to Smith 1829–42, vol. 6 (1835), no. 150. M. Robinson 1990, says “probably” Winstanley. The identification of the Carter painting with that in the Winstanley auctions of 1850 and 1858 is confirmed by the annotation in the copy of the 1858 sale at the Getty Research Institute as well as by a label affixed to the back of the panel by Alfred Gritten. In the 1850 sale, Richard Winstanley is identified as “Esq.” He may be related to Winstanley auctioneers who were active in Liverpool from at least 1803 to 1841.

- 2 The painting was probably bought in. Holloway is listed as the buyer of seven of the ten paintings that reappear in the 1 April 1858 sale of paintings from the collection of Richard Winstanley.
- 3 The name was previously identified as Alfred Gritten, undoubtedly a misreading of Michael S. Robinson's handwritten note to Hannah Carter attached to a letter of 10 July 1976 (Van de Velde object file, Department of European Painting and Sculpture, LACMA). According to Robinson, who cited information from the London Post Office Directories, Alfred Gritten was an art dealer located at 74 Piccadilly, London, from 1859 to 1861. Robinson speculated that he was “one of the sons of Henry Gritten & Sons, picture dealers, who were at 9 King Street (almost next-door to Christie's) from 1844 to 1858.” A letter dated 28 February 1861 (Van de Velde object file, Department of European Painting and Sculpture, LACMA) addressed “Dear Sir” with the address 74 Piccadilly [London], confirms that the buyer was Alfred Gritten. The signature is broken but the letter appears to be signed “H. Graves [for?] Alfred Gritten.”

33 (back to entry)

Willem van de Velde the Younger and workshop

(1633–1707)

A Yacht and Other Vessels in a Calm, 1671

Oil on canvas, 13¼ × 17¼ in.

(33.7 × 43.8 cm)

Signed and dated lower right, on plank in water: *w v velde* 1671

Gift of Mr. and Mrs. Edward William Carter
M.2009.106.17

PROVENANCE

Possibly Despeniel, Paris, 1765;¹ [Frédéric] Kalkbrenner (1785–1849),² sold Paris, 1835, for 5,500 francs to;³ [Christianus Johannes Nieuwenhuys, Brussels and London, sold by 1836 to]; Joseph Barchard, London, by inheritance to;⁴ Francis Barchard (d. 1856), Horsted Place, Uckfield, Sussex, by inheritance to his son; Elphinstone Barchard (1827–1893), by inheritance to his great-nephew;⁵ Francis Barchard (d. ca. 1932), Horsted Place, Uckfield, Sussex, by inheritance to his wife; Maud Barchard,⁶ Horsted Place, Uckfield, Sussex (sale, London, Sotheby's, 2 July 1958, lot 35, sold for £2,100 to); [Edward Speelman, Ltd., London, sold Nov. 1958 to]; [Kleinberger & Co., New York, sold 1959 to]; Mr. and Mrs. Edward William Carter, Los Angeles, given 2009 to; LACMA.

EXHIBITIONS

London 1836, no. 39, as *Sea-shore, with a Yacht and Other Vessels*, lent by Joseph Barchard, Esq.; London 1875, no. 245, as *Dutch Boats in a Calm*, 12½ × 17, lent by F. Barchard; Los Angeles-Boston-New York 1981–82, no. 27, pp. 109–11, ill.; Los Angeles 1992–93, no. 27, pp. 109–11, ill.; San Marino 1995, no. 30, p. 34, ill.

REFERENCES

Smith 1829–42, vol. 9 (Supplement, 1842), no. 2, p. 757, as collection Joseph Barchard;⁷ HdG 1908–27, vol. 7 (1923), no. 263, p. 74;⁸ J. Walsh 1981, p. 384, fig. 6; M. Robinson 1990, vol. 1, no. 62, pp. 363–64, ill. p. 360.

NOTES

- According to Kleinberger. Michael Robinson says there is no evidence for this.
- The musician Frédéric Wilhelm Michael Kalkbrenner also owned Jacob van Ruisdael's *Extensive Landscape with a Ruined Castle and a Village Church* (private collection, New York), Slive 2001a, no. 56. An estate sale of Frédéric Kalkbrenner's collection of thirty old master paintings was held in Paris by Laneuville on 14 January 1850.
- According to M. Robinson 1990, vol. 1, p. 364, referring to Smith 1829–42. The sale is unrecorded.
- The entry for the painting in the 1958 sale catalogue incorrectly states that the painting was “From the Collection of Joseph Bernhard,” rather than Joseph Barchard. According to an annotation made by Ellis K. Waterhouse on p. 16 of the Getty Research Institute's copy of the 2 July 1958 sale, “Mainly bt. by Joseph Barchard, a client of Nieuwenhuys at the beginning of the 19th century. He bequeathed them to Francis Barchard, thence to Elphinstone Barchard, great uncle of [?] Francis Barchard whose widow is the vendor [Mrs. Maud Barchard]. (He died ca. 1932.)” It was apparently the elder Francis Barchard who lent the painting to the Royal Academy of Arts, London, in 1875. According to Mireur 1911–12 (2001), vol. 7, p. 312, in 1828 (sale not identifiable) J[oseph] Barchard sold another painting, *Un calme*, which had been in the sale of the duc de Choiseul in 1772 and described by Mireur, p. 311, as “*Un calme*. Vers la droite, un vaisseau navigue sous des oiles de misaine et de hune; une barque est à gauche et plus loin, au fond, on aperçoit deux frégates, un sloop et quelques bâtiments. Bois (23.6 × 27.9).”
- The painting and property may have first passed to Elphinstone Barchard's son Edmund Elphinstone Barchard (1874–1915), who died on the RMS *Lusitania* in 1915. Edmund was a British citizen who was living in Columbus, Ohio, with his wife at the time of his death.
- Her only son, Lt. Cmdr. Francis Barchard, died in action during World War II, 25 November 1941.
- “In ‘A View on the Coast during a Calm’ the

nearest object to the spectator is a fishing smack, lying close to a sandbank, with eight men on board, and her masts and sails lying on the deck; a small boat, with one man in it, lies alongside of her. On the right is a yacht, with her carved and gilt stern toward the eye, and on her larboard side is a small vessel under sail. Others are in the distance. 1 ft. 3/4 in. by 1 ft. 6 in.—C.” Although Smith's description confuses the placement of the yacht and the number of men on the fishing smack (there are only three), the provenance of the painting suggests that it refers to the Carter painting.

- John Walsh and Cynthia Schneider in Los Angeles-Boston-New York 1981–82, p. 111n2, questioned the identification of the painting as HdG no. 263, which they assumed the author had not seen “but for which he adapted the information from Smith,” since he cited Joseph Barchard, 1842, as the last owner. They noted discrepancies in the dimensions and description of the painting. However, comparing Hofstede de Groot's description of the painting to that by Smith reveals that he actually corrected the earlier author (see n. 7 above), who incorrectly placed the yacht on the right of the painting rather than the left. HdG no. 163: “Fishing-boats near the Shore in a Calm. Sm[ith] Suppl. 2.—By a sandbank in front lies a boat carrying eight men; her mast and sails lie on the deck. A small boat with one man on board is alongside. To the left is a yacht, with her carved and gilt stern turned toward the spectator; on her port side is a small sailing-boat. Other vessels are in the distance. Cloudy sky, presaging a change of weather. Canvas. 12½ inches by 18 inches.” The identity of the Carter painting with HdG no. 263 and Smith, vol. 9, no. 2 is supported by the fact, now recognized, that the painting was sold in 1955 by a descendant of Joseph Barchard, the owner in 1842.

34 [\(back to entry\)](#)

Simon de Vlieger

(1600/1601–1653)

View of a Beach, 1646

Oil on canvas, 34⅝ × 53½ in.

(87.2 × 135.9 cm)

Signed and dated lower right:

S DE VLIAGER 1646

Gift of Mr. and Mrs. Edward William Carter
AC1995.179.1

PROVENANCE

Possibly Johanna van den Berch (Bergh), Amsterdam and Achtienhoven, widow of Gerard Stijls (d. 1673), provost of the College of the Admiralty of Amsterdam, later wife of Justus van Sonsbeeck, sheriff of Achtienhoven, by 9 Feb. 1678, as “f.46^e een Tesselstrant van Jan de Vlieger.”² Possibly John Stewart (sale, London, Barford, 11 Mar. 1783, lot 59, as “A sea view on the coast of Holland, a

calm, with a variety of shipping and boats; a very brilliant and transparent picture, in high preservation,” sold for £48.6). Probably George Watson Taylor (1770–1841), London and Erlestoke Mansion near Devizes, Wiltshire (sale, London, Christie's, 13 June 1823, lot 51, as “A Harbour with Boats near a Strand, and a Ship firing a Salute, a Fisherman in the front ground; the Scene is enlivened by a beautiful sky. An Admirable Picture for richness of colour and transparent effect,” sold for £131.5 to); Lawley,³ 18 Grosvenor Square, London. T. A. Carlyon, Bournemouth (estate sale, London, Christie's, 4 Oct. 1946, lot 83, as “The Arrival of the Prince of Orange, at Flushing,” sold for £483 to); [D. Katz, Dieren]. [A. Kaufmann, London, in 1946]. [Alfred Brod, London, 1952]. Mrs. M. D. Langlosh-van den Bergh, Wassenaar (sale, London, Sotheby's, 10 Dec. 1980, lot 82, sold to); [David Koetser, Geneva, sold 1981 to]; Mr. and Mrs. Edward William Carter, Los Angeles, given 1995 to; LACMA.

EXHIBITIONS

Los Angeles-Boston-New York 1981–82, addendum, n.p., ill.; The Hague-San Francisco 1990–91, no. 68, pp. 463–67, ill.; Los Angeles 1992–93, no. 35, pp. 140–43, ill.; Madrid 1994–95, no. 75, pp. 248–49, ill.; Los Angeles 2000.

REFERENCES

Stechow 1968, p. 104n19; Kelch 1971, no. 129, p. 148; Bol 1973, p. 184; WCA 32 (1980), p. 343; J. Walsh 1981, pp. 383–84, pl. vii; “The Gift of Mr. and Mrs. Carter” 2003, p. 21.

NOTES

- 46 florins. Note, all the paintings listed in the inventory were valued 46 florins.
- “A beach at Texel by Jan de Vlieger.” The painting is mentioned in the inventory made of Johanna van den Bergh's possessions in anticipation of her remarriage: “Inventaris van de goederen die Johanna vanden Berch weduwe van Gerard Stijls in zijn leven geweldige provost van het Collegie ter Admiraliteit tot Amsterdam heft ingebracht by haar huwelijk met Justus van Sonsbeeck schout van Achtienhoven,” 9 Feb. 1678, Gemeentearchief, Utrecht, GAU Uo80a005, fols. 42r–55r (quoted from Getty Provenance Index, Archival Inventories Database, N-75). No seventeenth-

century artist is known with the last name De Vlieger and the first name of Jan; the attribution probably represents the notary's misreading of the S with which Simon de Vlieger signed the painting.

- 3 Possibly Paul Beilby Lawley (1784–1852), 1st Baron Wenlock, who changed his name to Paul Beilby Thompson in 1820.

35 (back to entry)

Emanuel de Witte

(1616/18–1692)

Interior of the Nieuwe Kerk in Delft with the Tomb of William the Silent, 1653

Oil on wood, 32½ × 25⅝ in.

(82.6 × 65.1 cm)

Signed and dated lower right, on the column: *E · De Witte / Ao 1653*

Gift of Mr. and Mrs. Edward W. Carter
M.2003.108.5

PROVENANCE

Possibly anonymous (sale, Soeterwoude near Leiden, 15 June 1779, lot 10, described as “Het Choor van de nieuwe Kerk te Delft, met het Monument van Prins Willem den Eersten; ’t welk gedeeltelyk door een gordyn (dat daar voor schynt te hangen) bedekt word, konstig op panel geschildert. Hoog 24, breed 20d,” sold for 125 florins to); [Abraham Delfos (1731–1820), Leiden].² [Newhouse Galleries, New York, sold 1978 to]; Mr. and Mrs. Edward William Carter, Los Angeles, given 2003 to; LACMA.

EXHIBITIONS

Los Angeles-Boston-New York 1981–82, no. 28, pp. 112–16, ill.; Rotterdam 1991, no. 34, pp. 184–87, ill. and cover; Los Angeles 1992–93, no. 28, pp. 112–16, ill.; New York-London 2001, no. 93, pp. 108, 436–39, ill.

REFERENCES

Jantzen 1979, no. 615b, p. 241; J. Walsh 1981, pp. 387–88, ill.; Liedtke 1982, no. 237, pp. 115, 125, ill. VIII; Montias 1987, p. 73; Harwood 1988, p. 24; Montias 1989, fig. 53; Gout and Verschuyt 1989, ill.; L. de Vries 1992, p. 53, fig. 71; Takayama ca. 1996; Liedtke 2000, pp. 126–27; London 2001, pp. 40–41, ill.

NOTES

- 1 “The choir of the New Church of Delft, with the monument of Prince William the First; which is partly covered with a curtain (that appears to hang), artfully painted on panel, height 24, width 20 duim.” A *duim* (thumb) is approximately equivalent to an inch. The Carter painting is the only painting presently known that fits this description, except for dimensions. Rotterdam 1991, p. 185n1, notes that errors in measurements often appear in old auction catalogues. The reference may, however, refer to another, now-lost, painting.
- 2 Abraham Delfos was active in Leiden as an engraver, dealer, and auctioneer. According to the Getty Provenance Index, Sales Catalogs Database, N-113, Delfos at various times “owned works of considerable importance, and on occasion acted as agent for both Mr. Pieter Cornelis van Leyden (1717–1788) and his son Diderick, baron van Leyden (1744–1810).”

36 (back to entry)

Emanuel de Witte

(1616/18–1692)

Interior of the Oude Kerk, Amsterdam, 165[?]

Oil on wood, 18¼ × 22⅔₁₆ in.

(46.4 × 56.4 cm)

Signed and dated lower center, on the edge of the lifted paving stone: *E. De WIT* [illegible] 165 [illegible]

Gift of Mr. and Mrs. Edward William Carter
M.2009.106.18

PROVENANCE

Probably Wierman, Amsterdam (sale, Amsterdam, Van der Land, 18 Aug. 1762, lot 106, “Een Gezigt van een gedeelte der Oude Kerk te Amsteldam, van binnen langs de Westzyde en het Orgel heen te zien naar den Predikstoel, voorzien met een ryke stoffagie van allerhande Beeldjes; alles zeer natuurelyk met een Zonnelicht, dat ’er kwik en aardig in speeld, geschildert, door *Emanuel de Wit*; hoog 17½, breed 2½ duimen. [sold for] 63–0 [florins]”).¹ Nicholaas Nieuhoff, Amsterdam (sale, Amsterdam, Philippe van der Schley, Hendrick de Winter, and Jan Yver, 14–17 Apr. 1777, lot 242, “Hoog 18, en breed 22 duim. Pnl. Een gezigt van een gedeelte der oude kerk, van Amsterdam, van binnen ter regter zyde, ziet men den predikant op den stoel, de welke van een menigte volk, der beide sexen, word aangehoord, ter linke zyde een capel, en verder ’t groote orgel, boven den ingang, dit stuk is zeer uitvoerig en verstandig,

door zyn aangename valligten en groote glaazen gedaagd,” sold for 95 florins to); Wagenaer, Amsterdam.² Anonymous (sale, London, Christie’s, 31 May 1902, lot 102).³ [art trade, Paris, 1942].⁴ François Boucher (1885–1966),⁵ Paris, sold to; M. Salavin,⁶ Paris, sold to; [Frederick Mont, Inc., New York, owned with]; [Newhouse Galleries, New York, sold 1968 to]; Mr. and Mrs. Edward William Carter, Los Angeles, given 2009 to; LACMA.

EXHIBITIONS

Paris 1950, no. 85; Los Angeles-Boston-New York 1981–82, no. 29, pp. 117–19, ill.; Los Angeles 1992–93, no. 29, pp. 117–19, ill.

REFERENCES

Trautsholdt 1947, p. 125, as dated 165[4]; Manke 1963, no. 44, p. 87, fig. 39, as “165(4? eher 9 [illegible])”; Stechow 1972, p. 232, fig. 9; Montias 1987, p. 73; Scholten 2003, p. 13, fig. 6.

NOTES

- 1 Hoet and Terwesten 1770 (1976), vol. 3, no. 106, p. 270. The description agrees with the painting. The length noted in the transcription by Hoet and Terwesten does not, however, match that of the Carter painting but may indicate either a misreading or a typo. The numeral 1 directly follows the word *Breer* and is separated from the 2.
- 2 This is not Jan Wagenaar, the historian of the city of Amsterdam who died in 1773.
- 3 The sale was called H. Bedingfeld and others. This lot is listed under “Other Properties.”
- 4 Trautsholdt 1947, p. 125.
- 5 According to the dealer Frederick Mont (letter to Mr. Carter, De Witte object file, Department of European Painting and Sculpture, LACMA), Salavin bought the painting from “Monsieur François Boucher (deceased) who was formerly the Conservateur du Musée Carnavalet in Paris.” In 1944 Boucher mounted an exhibition at the museum to celebrate and document for future historians the liberation of Paris.
- 6 According to Frederick Mont, Salavin was then “considered the most important chocolate manufacturer of France.” Between 1972 and 1973 several sales of his apparently sizable collection took place in Paris. The sales included old master and modern paintings as well as sculpture and objets d’art.

A

Amsterdam 1665

Beschryvinge van Amsterdam: Haar eerste oorspronk uyt den huyze der Heeren van Aemstel en Aemstellant . . . met een historisch verhael, vervettende 't geen in, en om de zelve, van den beginne af, tot dezen tegenwoordigen jare 1665 is voorgevallen. Uyt verscheide oude en nieuwe Hollandtsche kronijcken, beschrijvingen, brieven, willekeuren, & by een vergadert met een byvoezel van der regeerende heeren . . . met hondert en twintigh afbeeldingen vergiert. Amsterdam, 1665.

Amsterdam 1900

Catalogus der verzameling schilderijen en familieportretten van de heeren Jhr. P. H. Six van Vromade, en Jhr. W. Six wegens verbouwing in het Stedelijk Museum van Amsterdam tentoongesteld. Amsterdam, 1900.

Amsterdam 1906

Mâtres hollandaise du XVIIe siècle. Exh. cat., Frederik Muller & Cie, Amsterdam, 10 July–15 Sept. 1906. Amsterdam, 1906.

Amsterdam 1918

Album ter herinnering aan de tentoonstelling van Oude Meesters. Exh. cat., Frederik Muller & Cie, Amsterdam, 1918. Amsterdam, 1918.

Amsterdam 1929

Tentoonstelling van oude kunst: Door de Vereeniging van Handelaren in Oude Kunst in Nederland in het Rijksmuseum te Amsterdam. Exh. cat., Rijksmuseum, Amsterdam, 1929. Amsterdam, 1929.

Amsterdam 1933

Het Stilleven. Exh. cat., Kunsthandel J. Goudstikker, Amsterdam, 18 Feb.–26 Mar. 1933. Amsterdam, 1933.

Amsterdam 1934

De Helsche en de Fluweelen Brueghel en hun invloed op de kunst in de Nederlanden. Exh. cat., Kunsthandel P. de Boer, Amsterdam, 10 Feb.–26 Mar. 1934. Amsterdam, 1934.

Amsterdam 1938

D[irk] Hannema. *Schilderijen en teekeningen: Pieter Jansz. Saenredam, 1597–1665.* Exh. cat., Museum Fodor, Amsterdam, 1938. Amsterdam, 1938.

Amsterdam 1952

Zomer-Tentoonstelling van oude schilderijen: Collectie C. V. Kunsthandel P. de Boer. Exh. cat., Kunsthandel P. de Boer, Amsterdam, 4 July–24 Aug. 1952. Amsterdam, 1952.

Amsterdam 1957–58

Winter-Tentoonstelling van oude schilderijen: Collectie C. V. Kunsthandel P. de Boer. Exh. cat., Kunsthandel P. de Boer, Amsterdam, 1957–31 Jan. 1958. Amsterdam, 1957.

Amsterdam 1959

Catalogue of Old Pictures. Exh. cat., Kunsthandel P. de Boer, Amsterdam, 1959. Amsterdam, 1959.

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Amsterdam 1984

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Ger Luijten, Ariane van Suchtelen, Reiner Baarsen, et al. *Dawn of the Golden Age: Northern Netherlandish Art, 1580–1620.* Exh. cat., Rijksmuseum, Amsterdam, 11 Dec. 1993–6 Mar. 1994. Amsterdam and Zwolle, 1993.

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